

THE

ANTIQUITIES OF CYPRUS

DISCOVERED

(Principally on the sites of the ancient Golgoi and Idalium)

BY

GENERAL LUIGI PALMA DI CESNOLA,

U.S. Consul at Larnaka.

(Exhibited by Messrs. Rollin and Feuardent, 61, Great Russell Street, London, and Rue Vivienne, Paris.)

PHOTOGRAPHED BY STEPHEN THOMPSON,

And printed by the permanent Autotype process,

FROM A SELECTION MADE BY

C. T. NEWTON, M.A.,

KEEPER OF GREEK AND ROMAN ANTIQUITIES AT THE BRITISH MUSEUM.

With an Introduction by

SIDNEY COLVIN, M.A.,

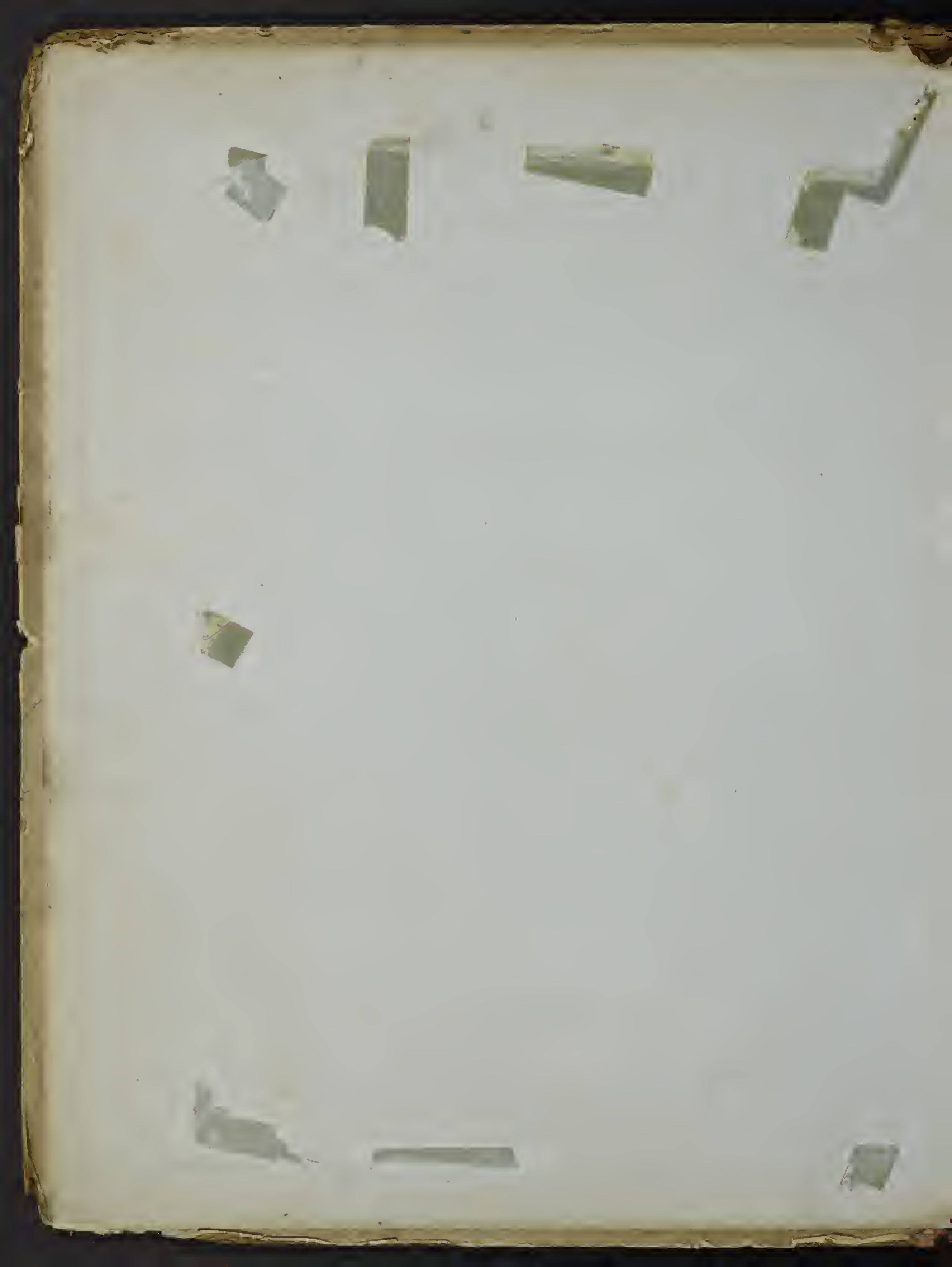
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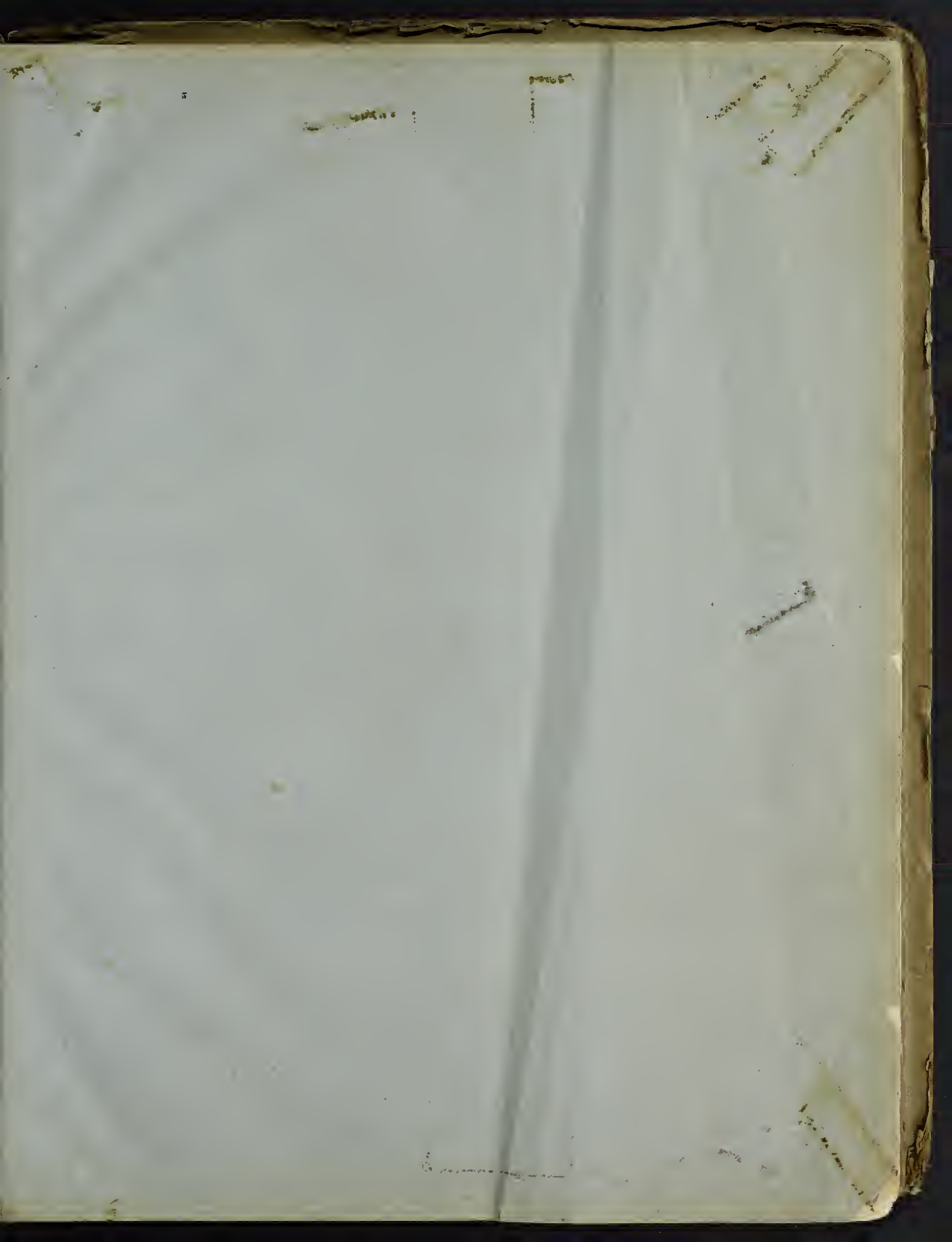


LONDON:

W. A. MANSELL AND CO., 2, PERCY STREET, W.

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THE ANTIQUITIES DISCOVERED IN CYPRUS BY GENERAL DI CESNOLA.

THE accompanying photographs represent a small selection from among the ancient objects of art and implements, nearly ten thousand in number, discovered in the course of recent excavations in the island of Cyprus by General Luigi Palma di Cesnola, U.S. Consul at Larnaka, and purchased for the sum of £10,000 by the trustees of the Metropolitan Museum of New York.

The island of Cyprus is one of those points which stand marked in the map of the world as an ancient focus or radiating point of civilization. A key to much of the history of the origins and early development of Greek civilization, Greek forms of worship and of art, is the history of the early movements and contact of races along the coasts and in the coastward islands of the Mediterranean. The contact of Hellenic settlements with Semitic settlements along those coasts and in those islands, and the relations of the two with primitive populations—these constitute for the historical scholar a set of problems the most fascinating and the most difficult. Upon these the attention of much of the best modern scholarship has fixed itself, illuminating them bit by bit with results laboriously obtained, and in need of perpetual revision. But there has been one thing always obvious—that for the study of the primitive intercommunication between Greek and Asiatic, Cyprus is the centre of the position. There were other important seats of early intercommunication —there was Crete, there was Rhodes, there was Cos, there was Tarsus, there was Thera, there was Cythera, at which the Phœnicians, busy carriers as they were, would have brought their own civilization, and that of the great continental empires with which they traded, into contact with the receptive faculties of men of the Hellenic race. There were all the harbour towns of the Hellenic world proper, to which the Phœnicians pushed their coasting enterprise. But Cyprus, the rich island lying not far south of the coast of Cilicia, and not far west of the coast of Syria—within sight of Libanus in clear weather, and within a day's sail of Tyre—would be the main central meeting-point of races. There the Phœnician traders from Sidon and Tyre would early beach their galleys; there they would set out their wares for sale; there they would colonize and establish a starting-point for more adventurous voyages yet. Thither they would import their gods, their arts, their fashions, and presently those also of the other great sources and destinations of their commerce, the mainland empires of Egypt and Assyria. And so, in truth, we have a hundred witnesses to the fact of Cyprus being largely and early Phœnicianized. The period of the first landings of Phœnicians in Cyprus (the name of which is probably identical with the *Caphtor* of the Old Testament and the *Kefa* of the Egyptian hieroglyphics) cannot be even approximately ascertained. But all tradition agrees that they were the first to clear the island of the forests with which it was covered, and to turn to account the mines of copper and ample other natural riches with which it abounded. Hiram, who was king of Tyre in the time of Solomon, received tribute from the Tyrian colony of Citium, the modern Larnaka, on the southern coast of Cyprus. We know from Josephus and other sources that this town of Citium was the oldest of the Phœnician colonies in the island. And the inhabitants of Citium, according to the general opinion of scholars, are to be recognized in the *Kittim*, mentioned in Genesis, and elsewhere in the Old Testament, as among the leading Mediterranean populations. The two other principal Phœnician colonies were Paphos and Amathus. Citium continued to be their most important commercial station (ἐμπόριον); but Paphos, from being presently the great seat of the worship of Aphrodite, came to be the religious capital of the island (which was especially sacred to that goddess), and indeed one of the most important religious centres of all the ancient world. The Paphian Aphrodite, as she was known in classical times, was a deity whose attributes and rites were compounded of elements partly Phœnician and Babylonian, partly it is probable Phrygian, and partly Greek. The introduction of her worship into Cyprus is associated, in the first instance, with the mythical name of Cinyras. Cinyras is said to have been the founder of Paphos; and generally his name stands as an embodiment of the Phœnician immigration, and the civilization which followed in its train. He is the great and patron hero of the island. The ruling family of Paphos, in whom the functions of priests and kings were united, were called the Cinyradæ, as being his supposed descendants; and in the course of time, and the progress of mythology, the discovery of copper-working, and of all the other industries of the island, comes to be attributed to this single personality of Cinyras.

The Phœnician immigration, then, with its mythic leader Cinyras, had found the island in possession of a primitive race, if not of more primitive races than one, whom scholars have supposed akin to those half barbaric offshoots of the Hellenic stock inhabiting districts of Asia Minor near the island, the Lycian and Phrygian. That supposition seems to be strengthened by recent linguistic researches. The Phœnicians, it presently appeared, were not destined to remain sole settlers among this population, nor sole masters of the seabord of Cyprus. At the time which we are accustomed to speak of as that of the Trojan war—that is, at the time when emigrants of the Dorian and Ionian families sailed eastward from the mainland of Greece, and fought for ground to settle on up and down the coasts of Asia Minor—at this time, certain of such emigrants found their way further south and further east than Asia Minor, and landed at various points upon the coast of Cyprus. That is what we must understand when we hear from Homer, and other writers, how various heroes of the Trojan war visited Cyprus or brought settlers there after the fall of Troy. Thus Teucer is said to have brought settlers to Cyprus from Salamis, Akamas from Athens, Praxander from Lacedæmon, and other leaders from Argolis and Achaia. Certain it is that the Greek settlements in Cyprus at this uncertain time—the heroic period—were very numerous, especially on the northern and eastern coasts of the island, and that the most important of them was Salamis near the modern Famagusta. Salamis was so called probably in remembrance of the island off Attica, from which the colonists had started; and was associated with the name of Teucer as its founder. The Phœnicians, who cared less for political power than for commercial opportunities, do not seem to have opposed these Greek settlements in any way. From the date when the settlements took place, there continued to exist in the island two ruling races—one the Phœnician, and the other the Greek. They were centred in different cities, but exercised a considerable modifying influence on each other, even if they did not actually mix. The Greeks in Cyprus became less Greek than they continued to be in most of their colonies. They absorbed new elements, and radiated new ideas. They took up the religious ideas of their neighbours, or adapted to them those primitive ones which they had brought from Greece. And thus arose that famous mixed worship of Aphrodite with

Adonis, of which we have spoken as being the great institution of the island. The Greeks also made the Phœnician stories of Cinyras their own, and turned Cinyras into a Greek hero.

The cities, both Greek and Phœnician, which had thus become the centres of a new and mixed civilization, were ruled over by tyrants or kings, and each city by degrees obtained the mastery over a zone of the surrounding country with its native population. The Greek cities, of which seven are generally quoted as the most famous, seem to have obtained more of this political and territorial power than the Phœnician. In Paphos, as we have seen, and perhaps also in some of the Greek cities too, the privileges of kingship and of priesthood were combined, and were hereditary in the same family. Each city seems to have been substantially independent; but all of them, and the whole island together, were at various times in their history subject to one or another of the great powers of the adjacent mainlands. In early days we know that Citium and the other Phœnician cities paid tribute to Tyre; but whether that sign of subjection was extended to the subsequent Greek settlements we do not know. Then, recent researches have shown that, if the identity of Cyprus and Kefa can be regarded as established, there must have been a very early conquest of Cyprus by Egypt, since the people of Kefa are represented, on a well-known fresco at Thebes, as sending tribute to Thothmes III., who ruled about the fifteenth century before Christ. Manetho, on the other hand, distinctly assigns the conquest of Egypt by the Egyptian fleet to a date about two centuries later—the beginning of the nineteenth dynasty. After that, Cyprus must have passed with other Phœnician dependencies under the empire of Assyria; inscriptions having been found which represent it as paying tribute to Sargon, king of Assyria, in the eighth century B.C. A century and a half later, Amasis, king of Egypt, in his policy of strengthening his empire against the growing power of Persia, annexed Cyprus as an all-important maritime position, and established close communications between it and his colony of Greek allies at Naucratis. Then, upon the enterprise of Cambyses against Egypt, Cyprus went over, and became part of the great new Persian empire. Its cities joined valiantly in the Ionic revolt against Persia a few years later; but their attempt failed, chiefly owing to the treachery of some of the kings; and the island fell back under the rule of Darius. After the double overthrow of the Persian invaders of Greece under Darius and Xerxes, Cyprus was the scene of some of the most brilliant exploits of Cimon against the last remains of their maritime power in the Mediterranean. But, as the cities of Cyprus had not, like other cities of the Hellenic race, shaken off the tyrannical form of government, so neither did they, in the fifth century, share the true Hellenic spirit during the age of Hellenic glory following upon the overthrow of the Persians. Pericles left them out of his league. They remained, so to speak, semi-provincial and Oriental. It was not until towards the close of the Peloponnesian war that Evagoras, a leader of genius, and imbued with the Hellenic spirit, exercised, as tyrant of Salamis, an almost supreme power in the island, and did much to draw it out of the circle of Asiatic and into that of Greek influences. But after the peace of Antalcidas, Evagoras has to succumb, though on honourable terms, before the whole power of Persia; and Cyprus is again a parcel of the Persian empire, until that in its turn goes down before Alexander.

The above outline of the history of Cyprus is enough to indicate the paramount importance which the island must have had in the development of Hellenic ideas, arts, and forms of worship. The Dorian and Ionian colonists of the heroic times will have brought with them to Cyprus no developed art of their own. They will have brought religious ideas and forms of worship, such as belonged to the primitive phase of the Hellenic mind, but very different from those which belong to the Hellenic mind which we know in later ages, as developed and modified by contact with other races. In Cyprus—in many other places, but in Cyprus, perhaps, more notably than anywhere—the Greek will have encountered the suggestive civilization of the Asiatic and the Egyptian worlds. For evidences of the early and fertilizing influx of Phœnician, and through the Phœnicians of Egyptian and Assyrian ideas and influences upon the Hellenic mind, as well as for the subsequent perpetuation and embodiment of ideas in which these elements continued in fusion as they continued nowhere else, there was likely, therefore, to be no place like Cyprus. Get, if got they were to be, a sufficient number of ancient monuments from Cyprus, and therein you must have the best visible and tangible testimonies in aid of that obscure literary testimony which scholarship has so laboriously sought for, and sifted, and pored and conjectured over—you must have the best clue to the primitive modes and forms in which Semitic and Egyptian ideas and arts and types of worship, as conveyed and modified through the Phœnician channels of communication, penetrated and impregnated the receptive faculties of the Greek.

Now such monuments, in any bulk, were long wanting. They are wanting no longer. One of the first discoveries which set archæologists looking this way was that of an inscribed pillar at Larnaka, the ancient Citium, carrying the name of Sargon, and thus confirming those cuneiform texts by which Cyprus was represented as tributary to that monarch. This was found in 1846; and not long afterwards archæological explorations began. Dr. Ross went to Cyprus from Germany, and M. Waddington from Paris. Diggings were undertaken by Count de Vogüé; and presently by Mr. Lang and General di Cesnola, respectively British and American consuls in the island. The sites of several of the ancient cities were identified, and among them those of the ancient Idalium near the modern Dali, and of the ancient Golgos (more properly Golgoi, or Golgion) near the modern Athieno. These were both Greek cities—Golgoi said to have been a colony from Sicyon, and, after Paphos and Amathus, the chief seat of the worship of Aphrodite in the island. Neither Golgoi nor Idalium were cities important enough to be counted among the ten chief places of the island; but both of them were very sacred to Aphrodite, and they are coupled together, as favourite haunts of the goddess, in a famous line of Theocritus* which Catullus† has imitated.

Excavations at Golgoi and Idalium, then, have been the principal, although not the only, sources of Cyprian antiquities; a temple, with a burying-ground adjacent, having been uncovered at both places. The characteristic yield of the diggings, besides glass vessels often in a beautiful state of oxydization and iridescence, has been a particular kind of fictile vase, different from the ordinary Greek or Etruscan, and carrying generally plain patterns of lines, waves, and circles, or else elementary birds and animals, in brown on a ground of light earth-colour; and next, statues and statuettes, or fragments of them, executed not in marble, but in a calcareous stone common in the island, in various phases of a peculiar and mixed style ranging apparently over widely different dates. Some of the fruits of Count de Vogüé's, Mr. Lang's, and General di Cesnola's labours had been some time since secured for Berlin and the Louvre; and the British Museum has recently become possessed of some valuable sculptures, and especially valuable inscriptions and coins, of Mr. Lang's finding. But latterly all previous discoveries of these things in Cyprus have been thrown into the shade by the American excavator. Where others had found one fragment, he has found tons of fragments. He has ransacked the ancient necropolis of Idalium; he has struck upon a temple full of statues at Golgoi, which Count de Vogüé had narrowly missed, most likely a temple of Aphrodite—Cypris, the goddess of the island—he has struck upon and ransacked that. The result is an immense and surprising collection of statues and statuettes and heads and fragments of them, in the calcareous stone of which we have spoken, archaic

* Δέσποιν', ἃ Γόλγους τε καὶ Ἰδάλιον ἐφιλάσας.

† Quæque regis Golgos quæque Idalium frondosum

vases, oxydized vessels of glass, idols and votive images and toys and ornaments and lamps in painted terracotta, spear and javelin heads, funereal bandeaux in thin gold, cups and bowls in clay and bronze, and other objects such as the people of the ancient world were accustomed either to dedicate in their temples, or to bury with them in their tombs.

It is that collection of which the present series of photographs represents specimens. Let it be understood that the minor objects of the collection, vases, glass, terracotta, lamps, spear-heads, and implements, came principally from the burying-place of Idalium; the statues and statuettes, in calcareous stone, exclusively from the temple at Golgoi. We have arranged the photographs according to a rough classification of the objects which they represent. We follow that order of arrangement in pointing out some of the more obvious questions of archæological interest, which suggest themselves in connection with the objects.* But the subject is too obscure and too new at present for anything which is said to have much more than a hypothetical and suggestive value.

First, our selection does not include any of the very numerous implements in bronze and copper, lamps in terracotta, or vessels in glass, which are the common furniture of the Cyprian tombs. What is curious is that these three classes of objects, vases, glass vessels, and terracotta dolls, are not found together in the same tombs. Each tomb contains only one of these classes, and according to its contents is respectively said by the population of to-day to contain πιθάρια (large vases), γαλλικά (glass), or to be the tomb of poor folks (πτωχόι).

We begin (Pl. I. to IV.) with the vases. The vases most commonly found in Cyprus belong to a class which have been known to archæologists as the Phœnician, or sometimes the Corinthian vases, and which are found at several of the most ancient Greek, Phœnician, and Greco-Phœnician stations both on the mainland and in the Archipelago. Their peculiarity is to carry patterns in brown on a ground of drab; and their forms are not only coarser, but of different types, from those of the ordinary Greek and Etruscan ceramic ware. Many vases of this material have simple linear and geometrical patterns only; others linear and geometrical patterns interspersed with flower ornaments and rough figures of animals in an Asiatic spirit; others again are moulded bodily into rough figures of animals or birds; others are of anomalous and fanciful form. Plates I. to IV. represent specimens of all these kinds, some very archaic, and some probably much later. It has been contended by a distinguished German scholar, Dr. Conze, that the kind represented on Plate I. ought not to be called Phœnician. He argues that those vases of which the decoration is purely linear and geometrical (and of which General Cesnola's collection contains many magnificent specimens) are the work of the Pelasgic, or at any rate of a primitive Aryan race; and that the advent of the first Asiatic colonists is shown by the introduction of the fictile ware bearing flower forms and rude animals. Since, however, the two varieties of the ware are reported to have been found in the same tombs, this argument seems to fall to the ground. And as more than one of the vases in question carry Phœnician inscriptions, it is certain that the Phœnicians dealt in if they did not manufacture them.

Indeed, one of the chief problems which these discoveries will help to solve, in relation not only to pottery, but to statuary and other arts, is the old and difficult problem to what extent the Phœnicians have to be considered as original artists themselves, and not merely the carriers of the arts of others. Scarcely any pottery of the ordinary Greek or Etruscan types, it may be added, have been found in Cyprus.

We come to the next use of burnt clay—its use for making rude images. Plates V. and VI. represent a miscellaneous choice of small terracotta images. The little figures in chariots or on horseback are modelled with the finger and thumb in the solid clay, and rudely painted. They may represent a Homeric or præ-Homeric art, the most ancient of all that has come down to us from the Greek world; or they may be only a grotesque old fashion perpetuated for playthings. They are found chiefly in the poorest tombs, and in the oldest part of the temple at Dali. The rudimentary grotesques in female shape, on the same plates, are probably votive images of a primitive Aphrodite—the Babylonian Mylitta, or Phœnician Astarte, in her popular form. They are generally not modelled by pinching, like the last, but cast in moulds in the ordinary way. Such may have been the figure of Aphrodite (a span long) which a writer quoted by Athenæus describes as having been bought at Paphos by a merchant of Naucratis, and as having proved a safeguard against shipwreck. It is singular that, though the temples opened at Golgoi and Idalium must almost positively have been temples of Aphrodite, no certain representations of the goddess seem to have been found among the carvings, except these primitive and grotesque miniature ones. The second figure from the right, at the bottom of Plate V., has been thought to look like the Hermaphroditus, or bearded Venus, of the Amathusian worship.

The two dog-headed fragments in calcareous stone on Plate VII. suggest some connection with the Egyptian Anubis, or similar forms. The following architectural fragment, representing two lions recumbent back to back, and placed on a base the greater part of which is occupied by the Egyptian winged globe, suggests a double comparison, on the one hand with primitive work in Greece like the lions of Mycenæ, and on the other, with a well-known Egyptian type which is found actually represented on Cyprian coins of about the fifth and sixth centuries B.C.

We now come to the most important class of remains—the statues and statuettes of human figures carved in calcareous stone. These come, one and all, from the temple discovered by General di Cesnola at Golgoi. Besides the foundations, there were hardly any architectural portions of that temple to be found; whence it has been conjectured that it may have been built of wood. General di Cesnola found, however, the remains of pedestals arranged both along the inside walls, and back to back in two rows down the middle. On these pedestals will have stood the statues of which the temple was full. As to subject, the statues divided themselves broadly into (1) figures of priests or kings, and (2) figures of the god Herakles. As to size, they vary from the colossal to the miniature; and many of the miniature figures or statuettes are repetitions of the same motive that we find close beside them on the larger scale. As to style, they exhibit a progress which it is impossible to trace with any exactness or certainty, though some of its main phases are obvious enough. We have put first the figures which seem those of kings or priests, and which would probably be portraits dedicated, in Oriental fashion, by the personages represented themselves. With reference to the question of priest or king, it is perhaps not unfair, in the absence of evidence, to surmise that, as at Paphos so at Golgos—the third, if not the second, greatest seat of the Aphrodite worship in Cyprus—the two functions may have been united, and the city have been ruled by a family of hereditary priest-kings.

Plates IX. to XIII. evidently show the influence of Egyptian models in their style. Plate IX. is the most purely Egyptian and presumably the most ancient of them all; the rest show variations both in type and costume—something peculiar, experimental, and tending to emancipation and the display of a local spirit, beneath the rigid canons of Egyptian prescription.

Every point of their costume, every detail of their conception and representation, has far-reaching points of interest in its likeness to or difference from the points and details of similar matters in genuine Egyptian work. For instance, the girdles in Plates X. and XI. are those commonly worn by Egyptian Kings. The figure in Plate XI. wears the *pshent* or head-dress known as the double crown of Upper and Lower Egypt. In the repre-

* The scale of the objects is given by the photograph of a foot rule, which appears in each plate.

sentations of the head, however, the Egyptian character has in this case entirely flown. No. XII. is singular as showing a thoroughly foreign manner in the application and combination of details originally Egyptian. "Are these," asks Mr. Newton, "dedicated during the time when the island was subjected to Amasis, or are any of them memorials of that earlier subjection of Cyprus which, as may be inferred from Egyptian monuments, had taken place as early as the reign of Thothmes III., or even earlier?" Seeing that the movement of Amasis had for its tendency at least as much to Hellenize Egypt as to Egyptianize Hellas; seeing also that by the date of that movement a Hellenic art, more original and more freely developed than this, was already growing up elsewhere; and seeing that the Assyrian influences, which are to be traced as well as Egyptian ones in the art of Cyprus, must of course have been introduced before the downfall of the Assyrian empire, and therefore long before the time of Amasis—seeing all this, does not the earlier date, that of the conquest ascribed to Thothmes III., or to the beginning of the nineteenth dynasty, become the probable one for such a wave of Egyptian influence as these sculptures attest?

Plates XIV. XV. XVI. and the right hand figure of plate XIX. are the examples that seem most plainly to show a wave of Assyrian influence passing over the art of the island. Still, beneath this too there is the peculiar, experimental, and local something of which we have spoken. It is not only the peculiar cast of features, the receding forehead, the high cheek-bones and sunken cheeks, the thick protruding nose, chin, and lips, which constitute a type apart. That, travellers say, is the type of the Cypriot population to this hour. It is the beginning of experiment and emancipation, the immobile and abstract hieratic types passing into new phases, the Egyptian and Asiatic becoming Greek. It seems to be Greek art dawning under our eyes. There is a point in the progress of the style where these sculptures closely resemble examples of the most archaic Greek work found in other places—a point where archaic Greek and Etruscan and this are almost indistinguishable—with the set unmeaning smile of the mouth, and the more or less rigid attachment of the arms to the body, according to the traditional helplessness of the art before the innovations of Daedalus. M. Longpérier (*Journal Asiatique*, 1858) and Mr. Newton* (*Academy*, Dec. 15th, 1872) have pointed out the very singular similarity that exists, in more points than one, between this Cyprian statuary and Etruscan statuary found at Cervetri.

The left hand figure on plate XVII. seems to be a typical example of an archaic or hieratic style, deliberately kept up for religious purposes in a comparatively late period when it would naturally have been obsolete. The dove on the wrist of the figure points in this case, as in others, to the priesthood of Venus.

Plate XVIII. represents by far the largest and most important head of the whole collection, and seems again to show the Assyrian influence in the head-dress and conventional treatment of the beard. General di Cesnola calculates the height of the body to which it must have belonged as forty feet. It must thus have been the dominant statue, whomsoever representing or by whomsoever dedicated, of the temple.

After two plates of miscellaneous archaic figures, we come to the figures of Heraklos. Some of these are colossal, some small, and all of nearly the same type—an extremely archaic type scarcely approximate to even the earliest Greek types on the vases. Notice the rigid conventional and semi-Egyptian treatment of the lion's skin, head, and claws, the quiver and club. The adventure of the cattle of Geryones is that one of the labours of Herakles which seems to have found favour with these artists. Plate XXIII. shows mutilated figures of the three-bodied monster, executed in various sizes; and plate XXIV. is a singularly spirited relief from the pedestal of the largest of them, in which Herakles, in the upper stage, is seen shooting the dog Orthros with his arrows; while on the lower stage, apparently, Eurytion is trying to protect his master's herd.

We have placed next two pieces that seem concerned with the temple service or rites of Aphrodite. There is a player (twice over, pls. XIII. and XXV.) on the double pipes, with his φορβεῖα, or leather mouthstrap; there is a man carrying the leather ἀσκός, or wine-skin; there is (pl. XXVI.) a clever little figure of a priestess of Aphrodite lifting her skirts as she dances in an elaborate dress.

Then follows a series of heads, wonderfully well preserved, but parted from their trunks. Plates XXVIII.–XXXI. inclusive are principally examples of the conventional or hieratic Cyprian style which we have already pointed out, based apparently upon Assyrian precedent, only with a variety and experimental tendency in the convention which you do not find in its prototype. It will be observed that the artists, though they regularly treat hair and beard in an abstract or schematic way, hardly ever use the same kind of abstraction or mode of schematism twice, but show a curious and inexhaustible versatility in inventing new patterns for the expression of hair in stone.

At Plate XXXII. we have reached another and freer style. The Daedalian influence has made itself felt in Cyprus at last. The hieratic principles are shaken off, or at least other principles are introduced alongside of them, and the Cyprian artist sets himself, as the Hellenic artist proper has long begun to do, to represent nature as she is. These heads belong to a large number executed in a free or Hellenizing style. It is reasonable to suppose that Evagoras would have been the great promoter of this innovation in the arts of his country, and that the examples of free style which we have may range from his time down to that of the Roman Empire. The two fragments on Plate XXXIII. are pretty good work. The fragment of a kneeling archer of the next plate is better still. No. XXXV. only looks good at first sight. By this time we have reached Roman days, and the singular sketch in relief on Plate XXXVI. must be very late Roman indeed.

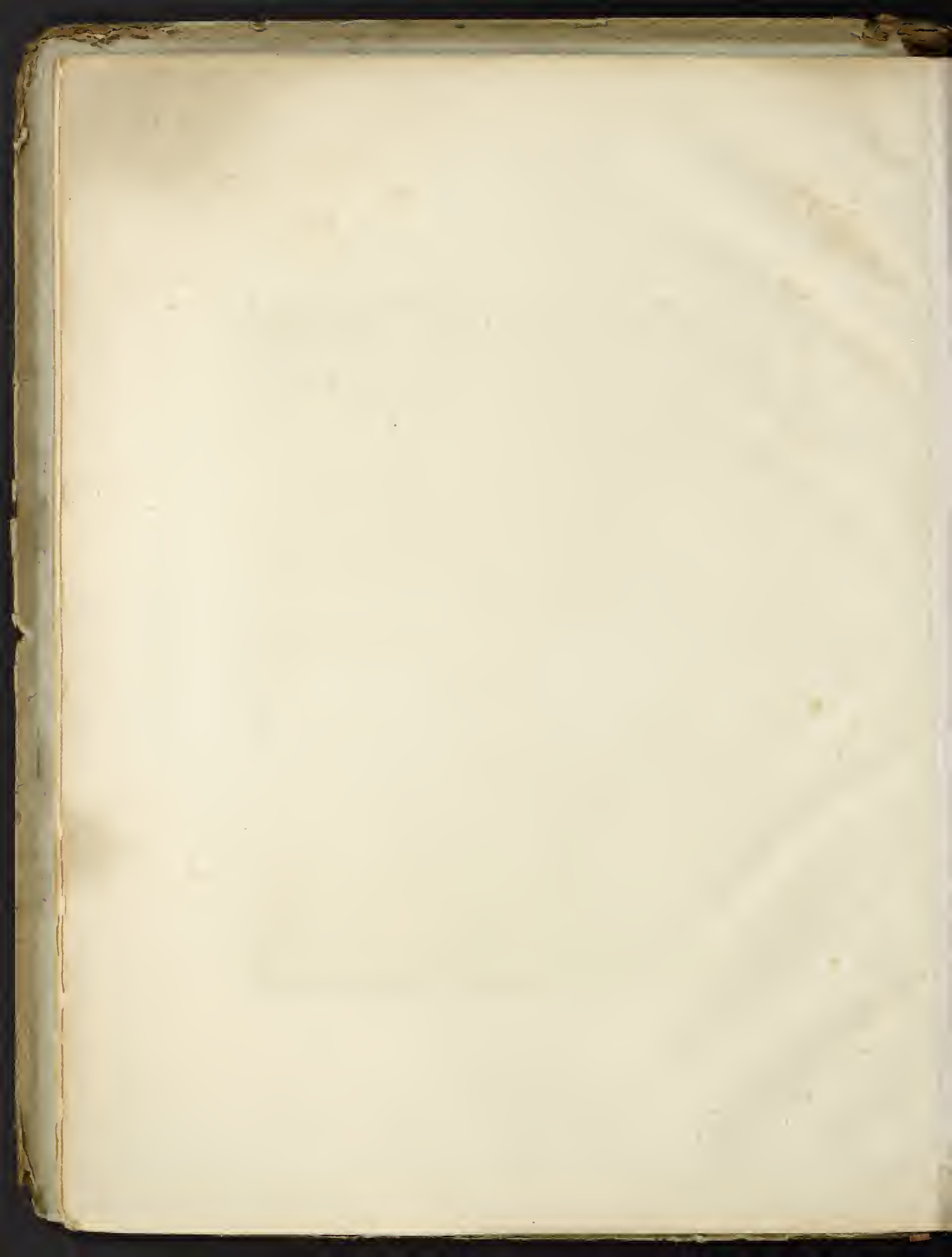
But the real interest of the collection lies, as we have seen, in its oldest portions. Though there are examples that run down through all ages from possibly the most primitive till the Roman, there are none that rival the Greek work of the central states and noblest ages. Greek art, having germinated here and at other such points of contact with the East, attained its full flower at Athens and elsewhere. The Hellenic genius, once fertilized from the East, developed itself at home. The art of Cyprus, by the days of the Hellenic culmination in the hands of Phidias and his contemporaries and afterwards, is either that of an imitative and third-rate provincial school, or that of an archaic and traditional school; and it shows the two schools working side by side. For the old priestly types and semi-Asiatic conceptions evidently perpetuated themselves in Cyprus, in spite of any Hellenizing dynast, long after they had been ennobled or grown out of elsewhere. So probably did the old fashions of vase moulding and decorating, and the making of household images.

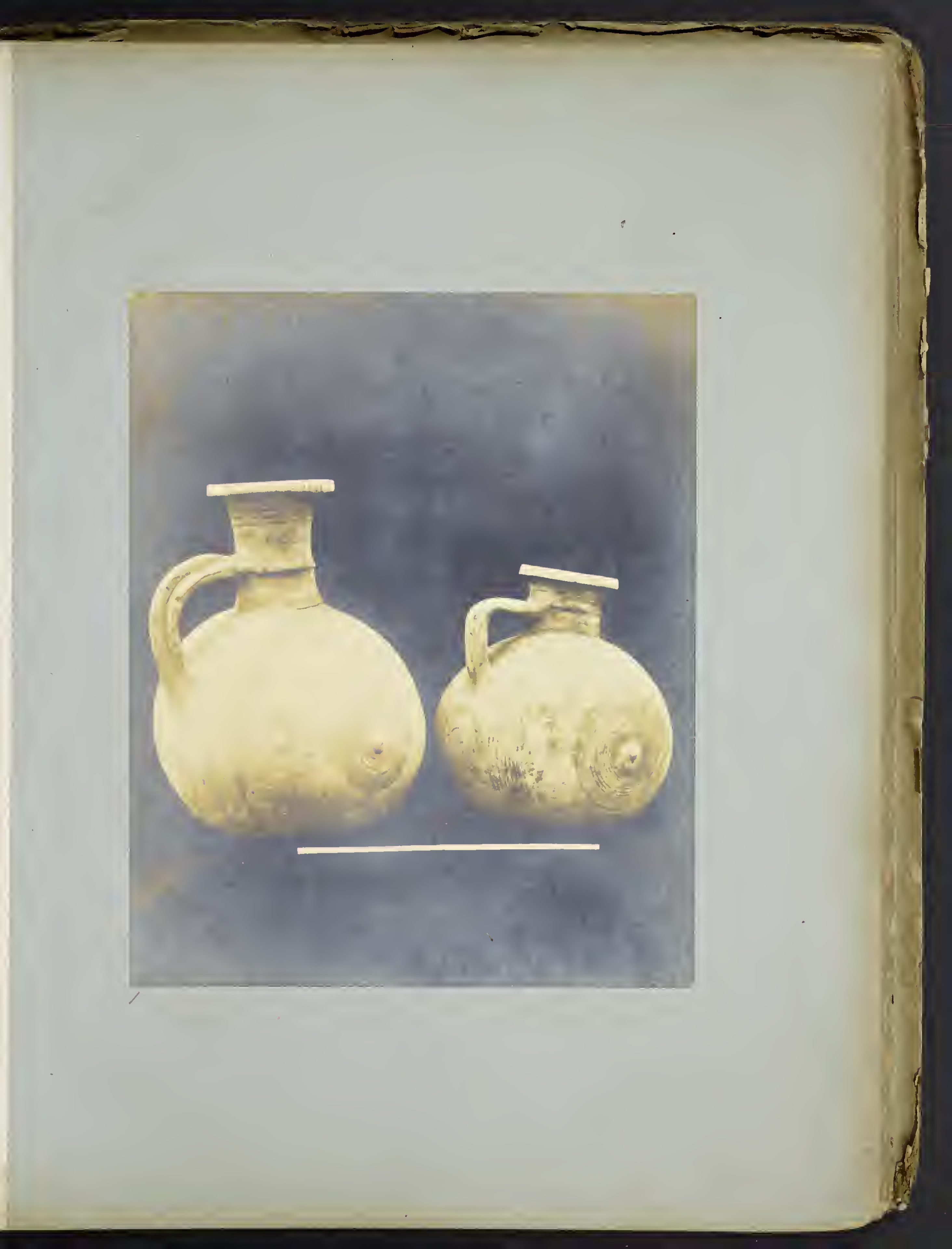
So that it is impossible to be sure of the actual comparative age of some of these objects, however old and primitive they look. Of the vast antiquity of the types to which many of the objects belong, however, there can be no doubt whatever. There can be no doubt, as we hope to have in some degree made evident, of the high consequence of these discoveries for the science of antiquity and the knowledge of Greek religion and art, and of the fruitful study which they offer to the student of history and archaeology.

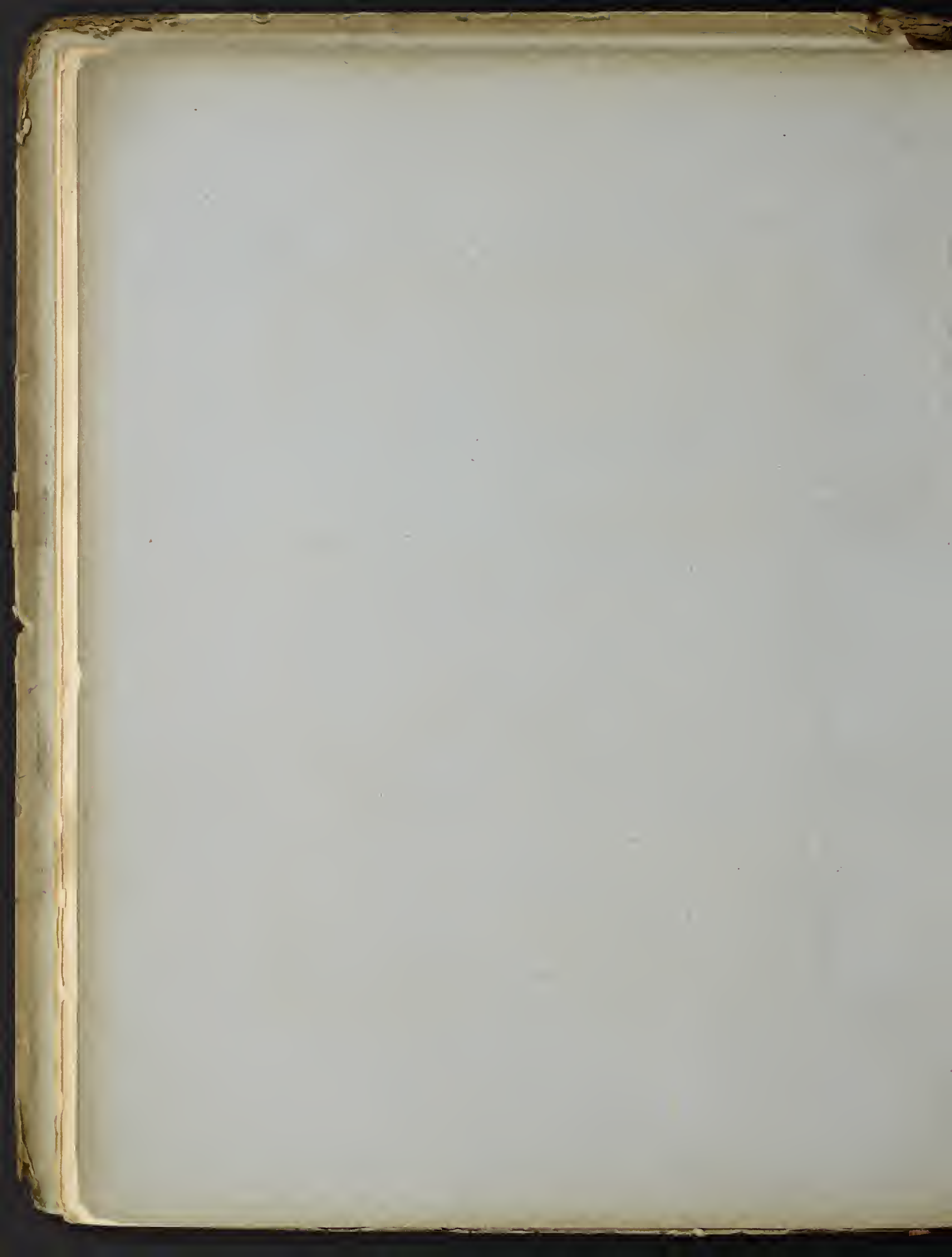
SIDNEY COLVIN.

* To Mr. C. T. Newton and Mr. R. S. Poole, of the British Museum, I cannot but express my thanks, in this place, for their friendly assistance in the preparation of the present sketch.

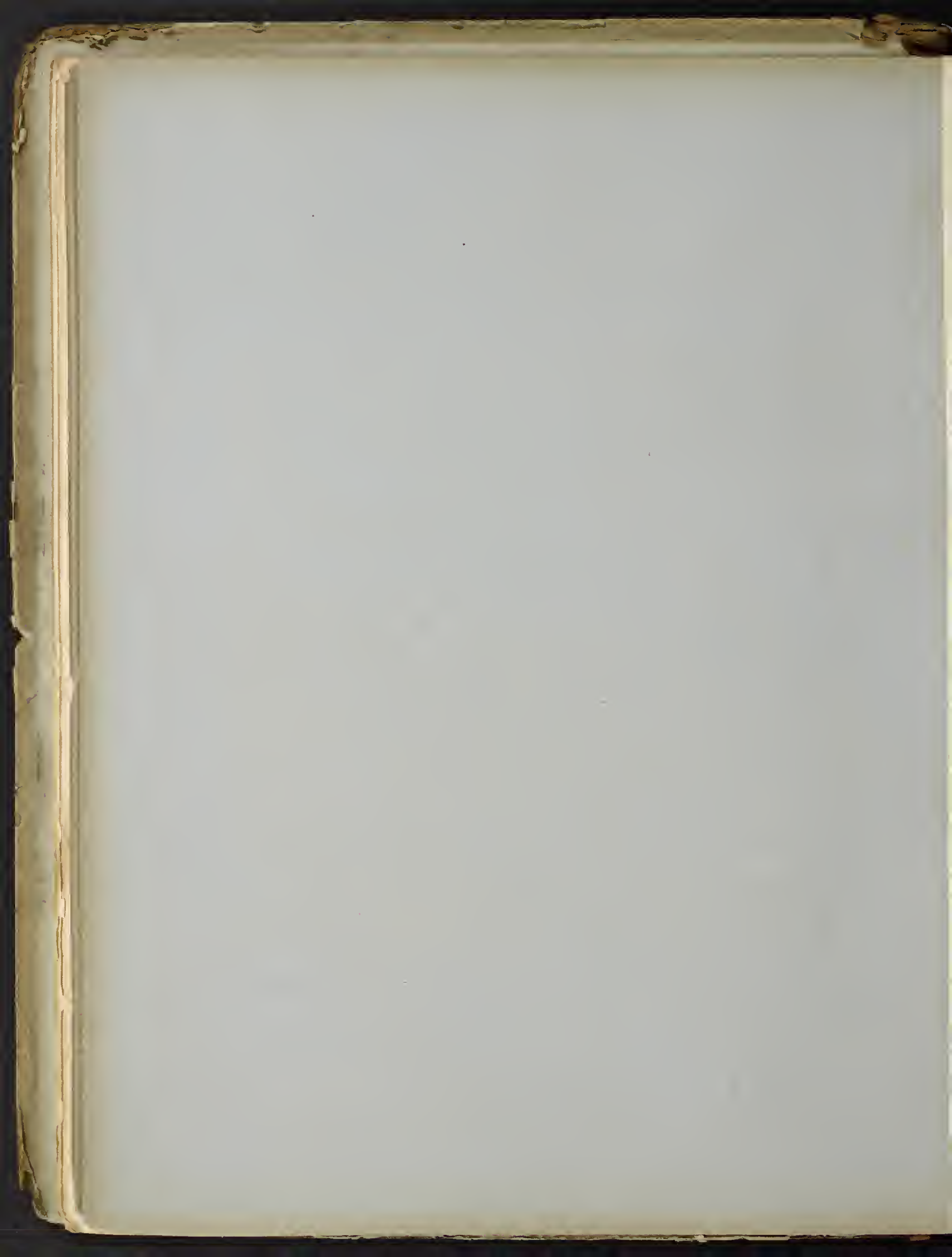
LIST OF PLATES.





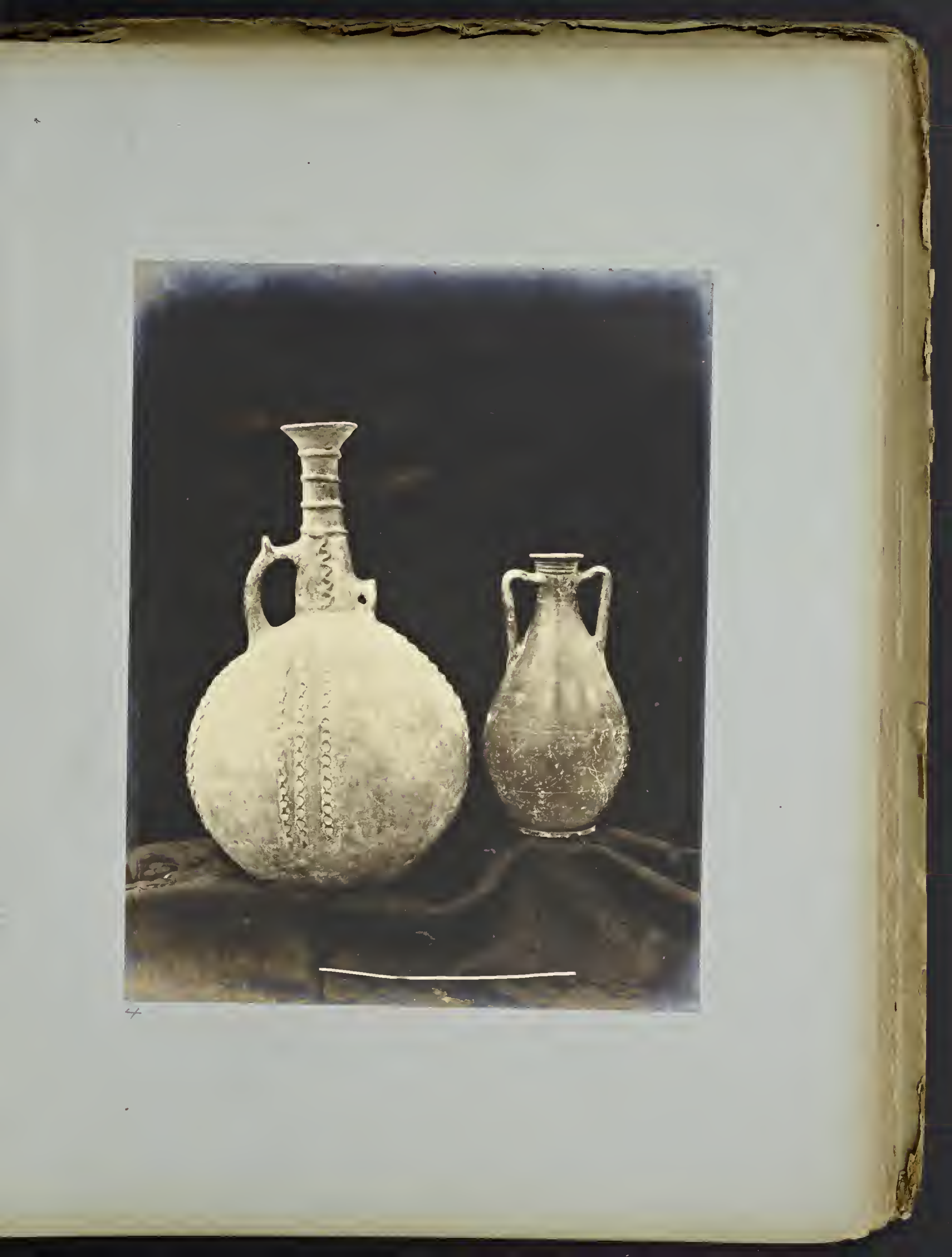










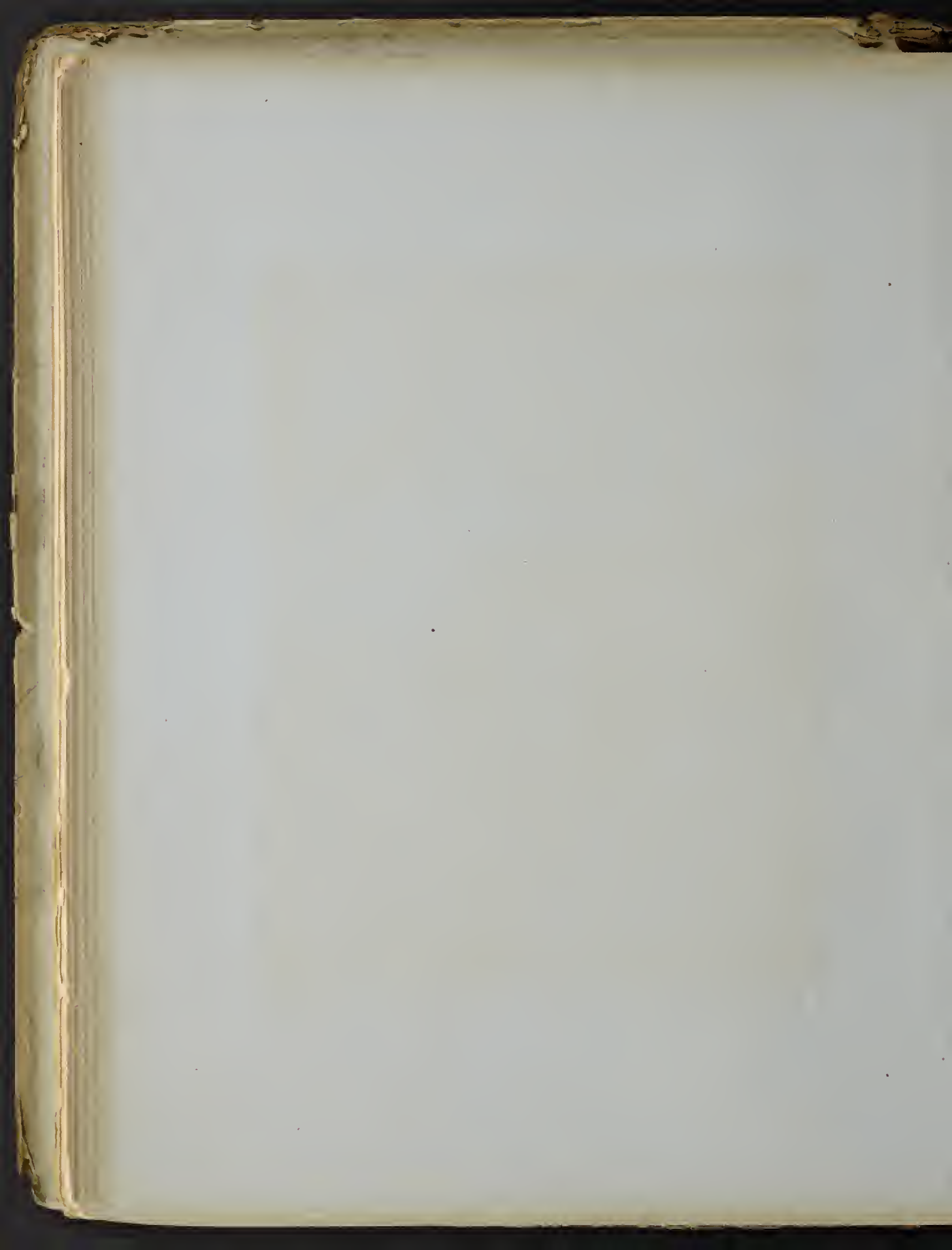




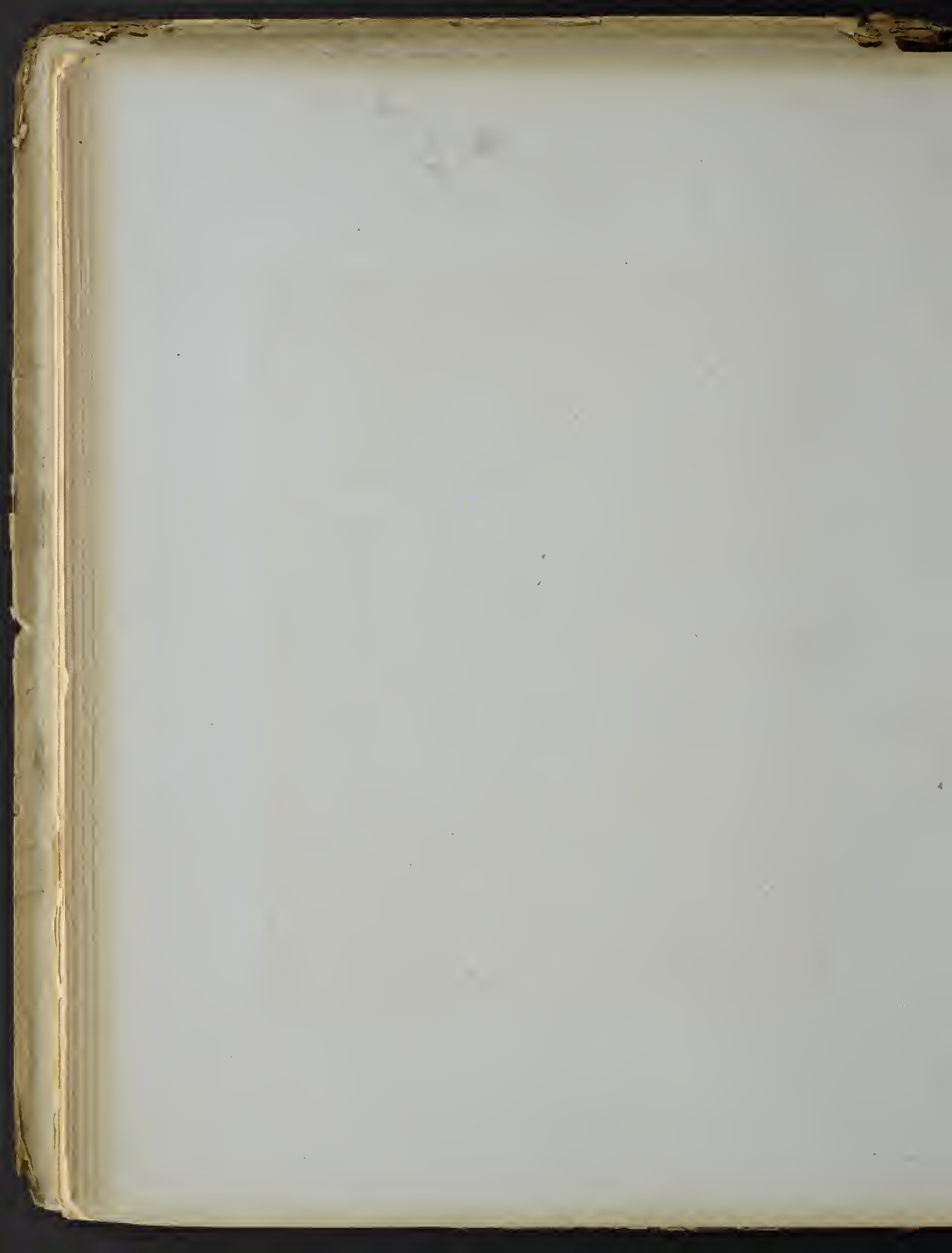






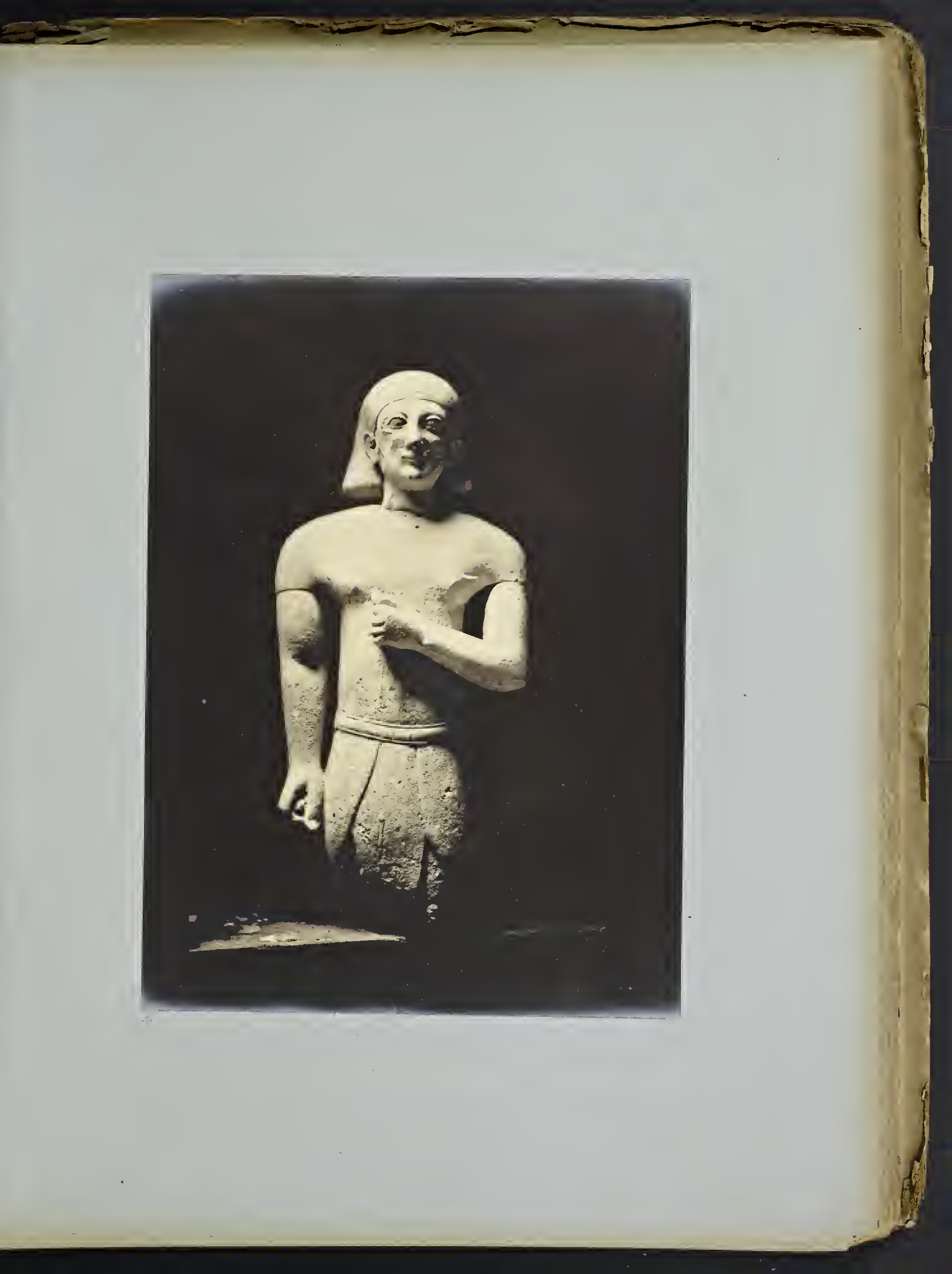



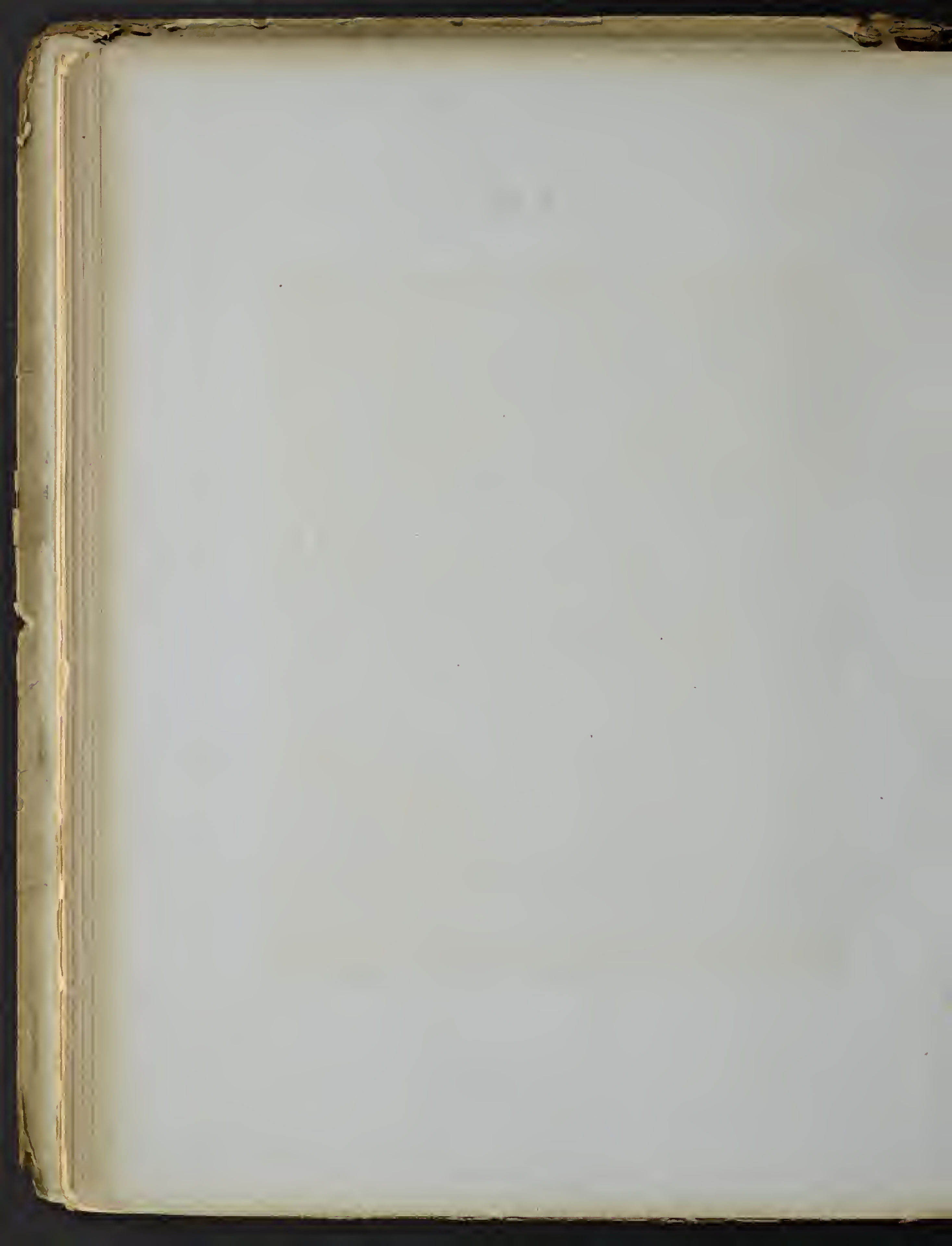






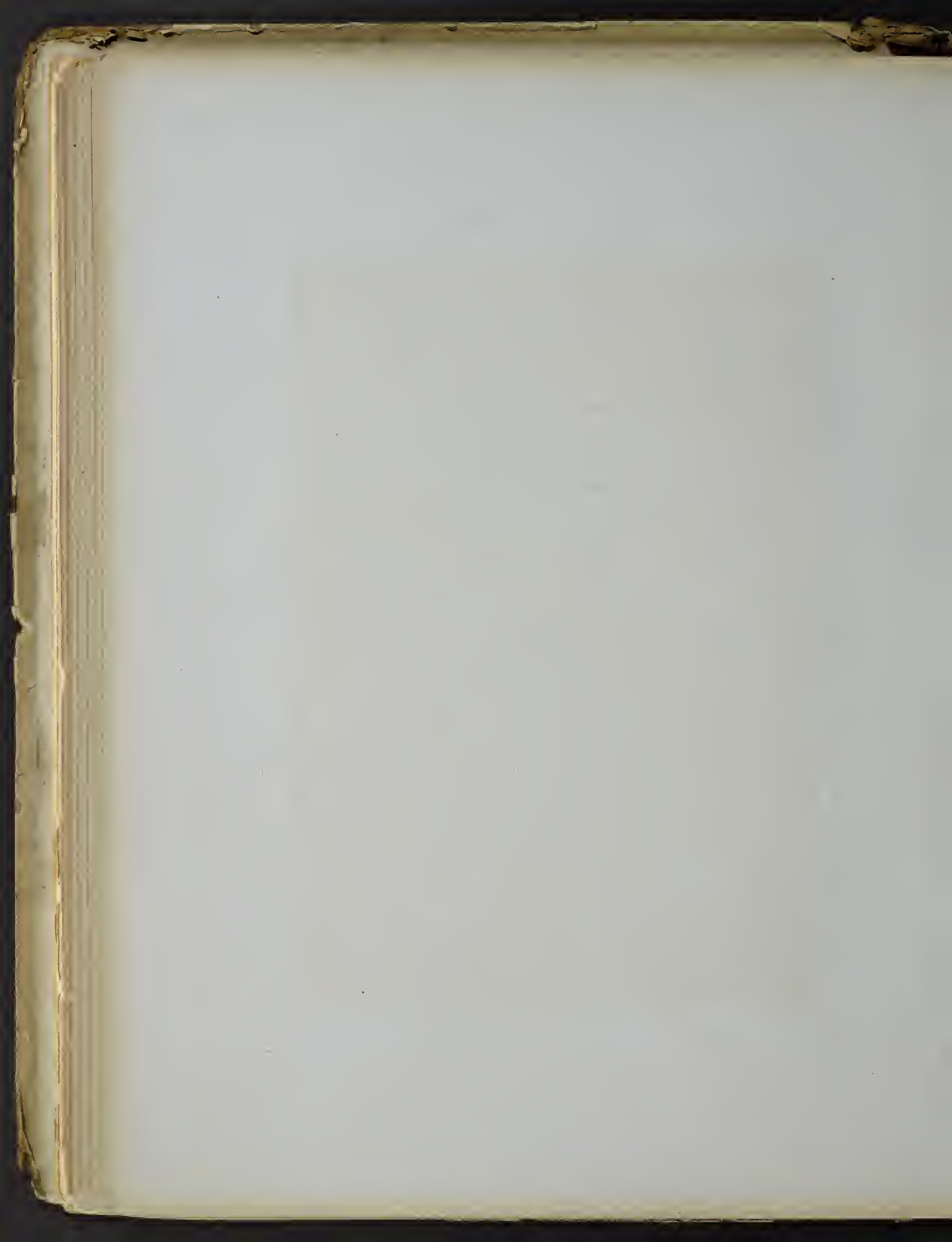




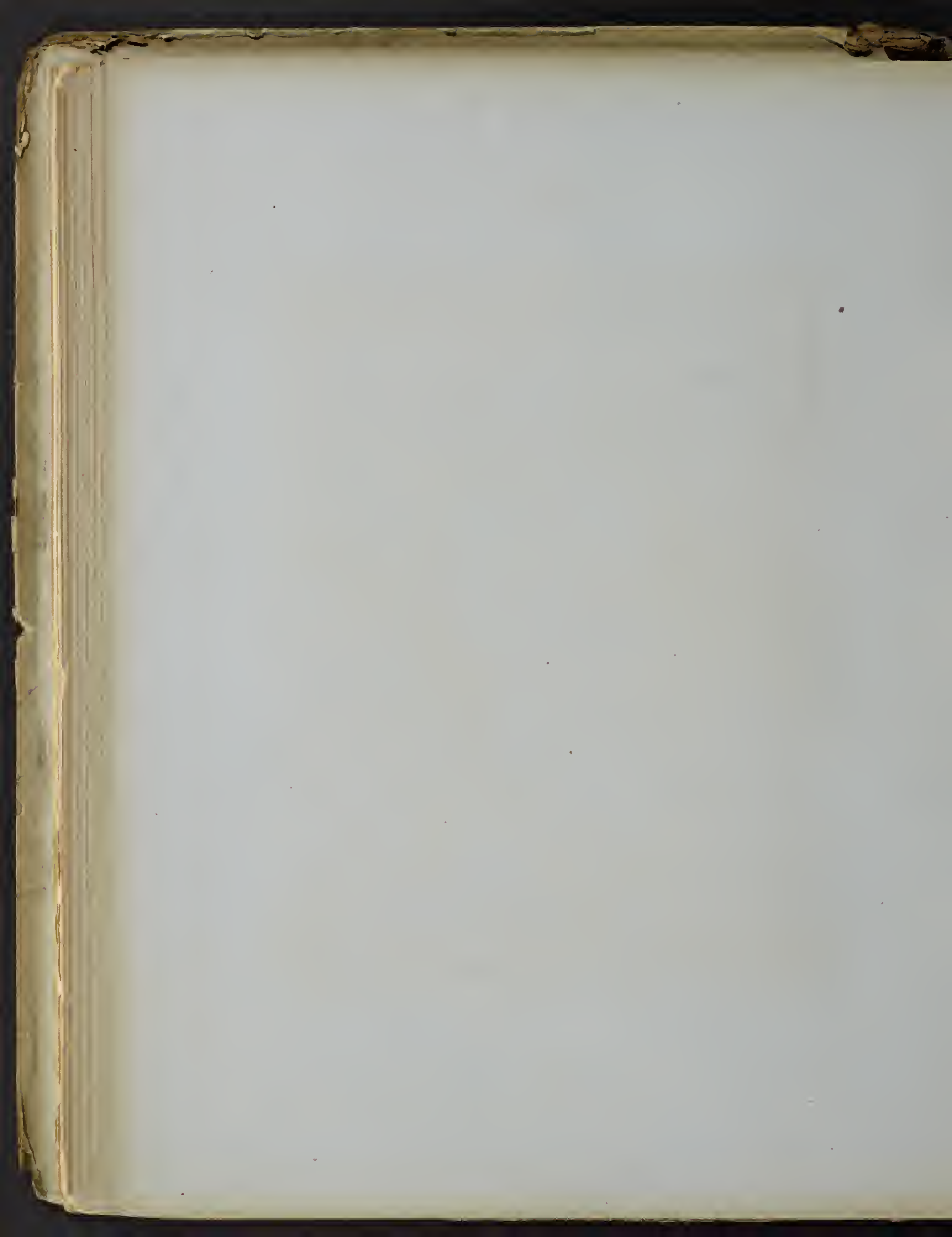




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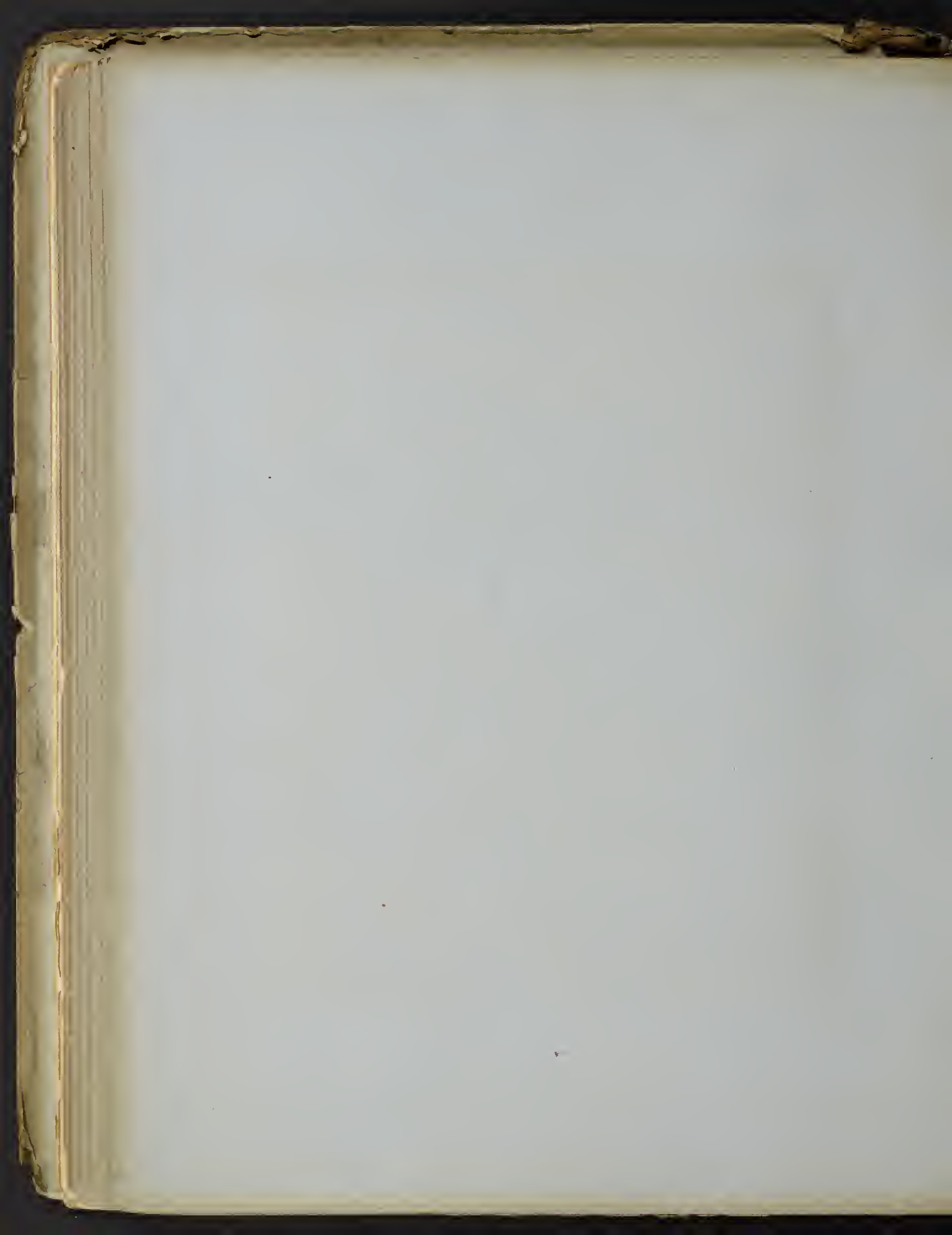






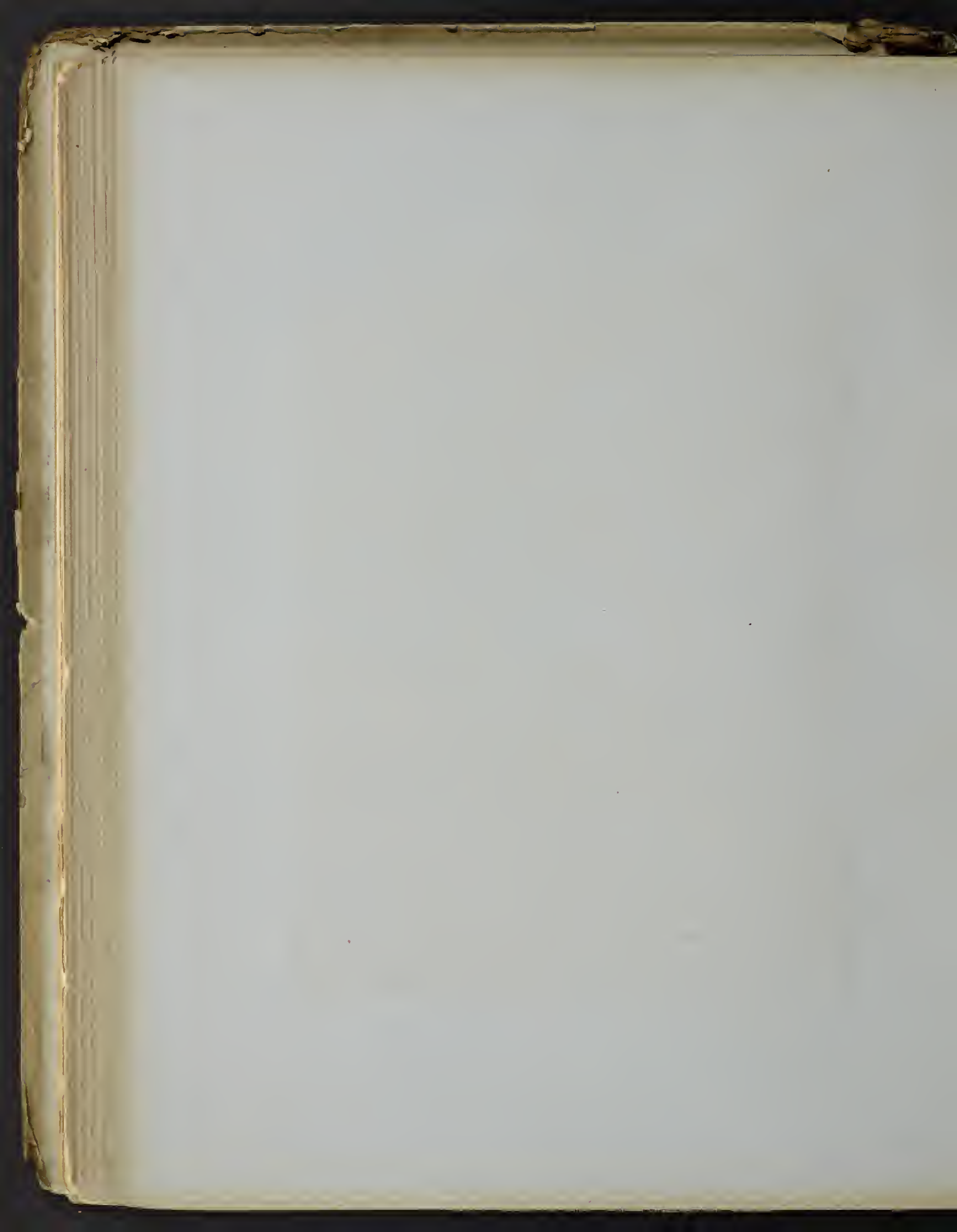


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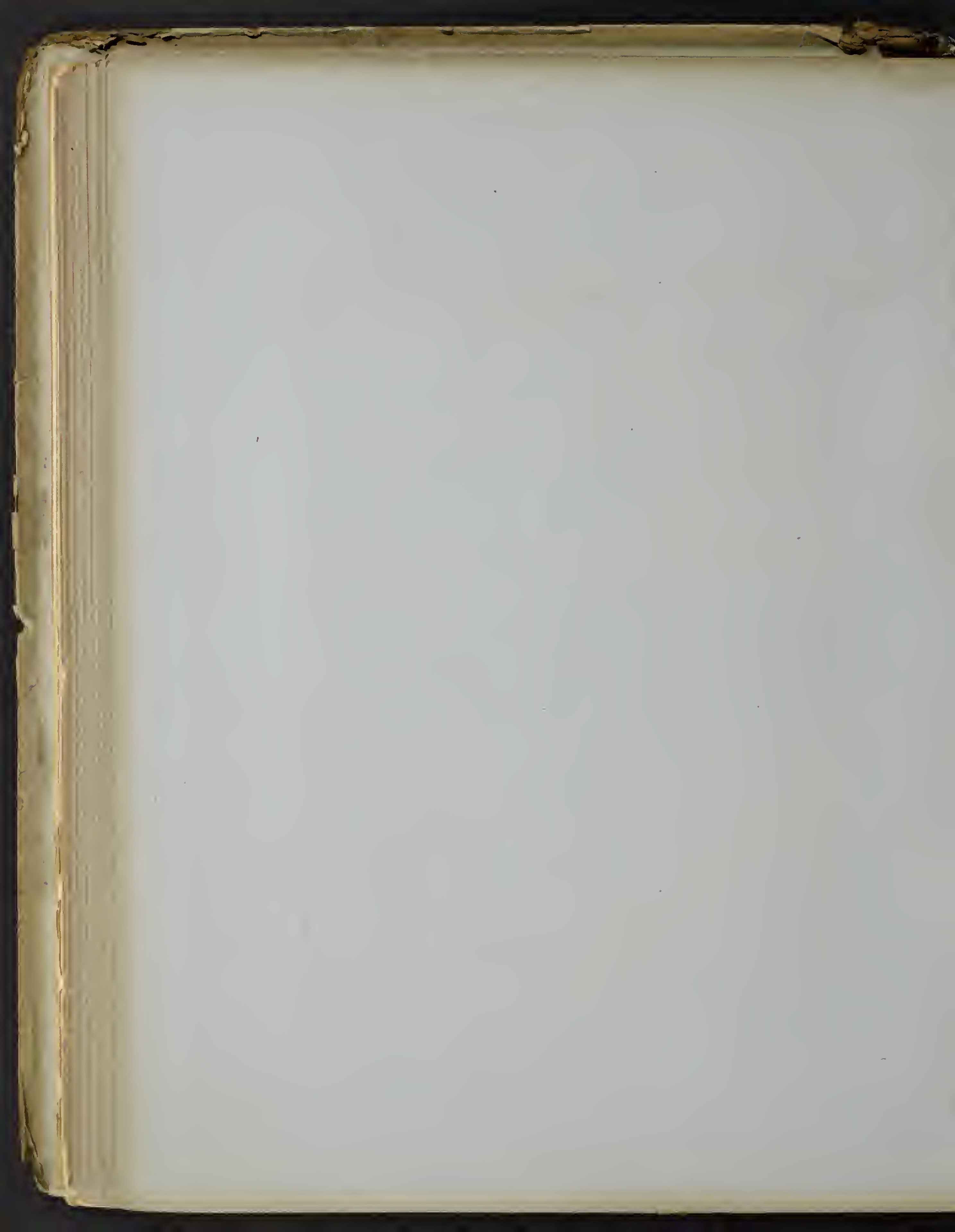


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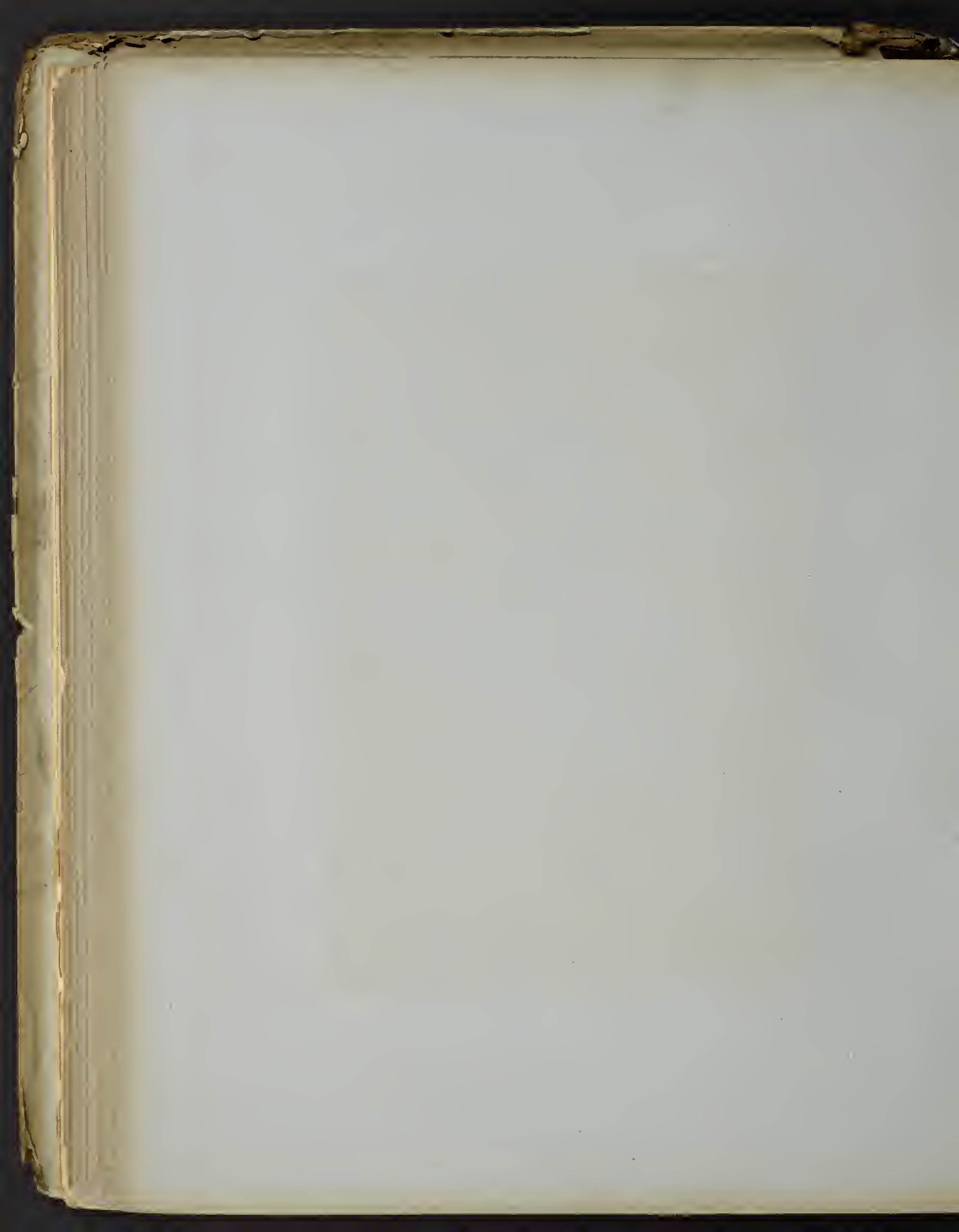


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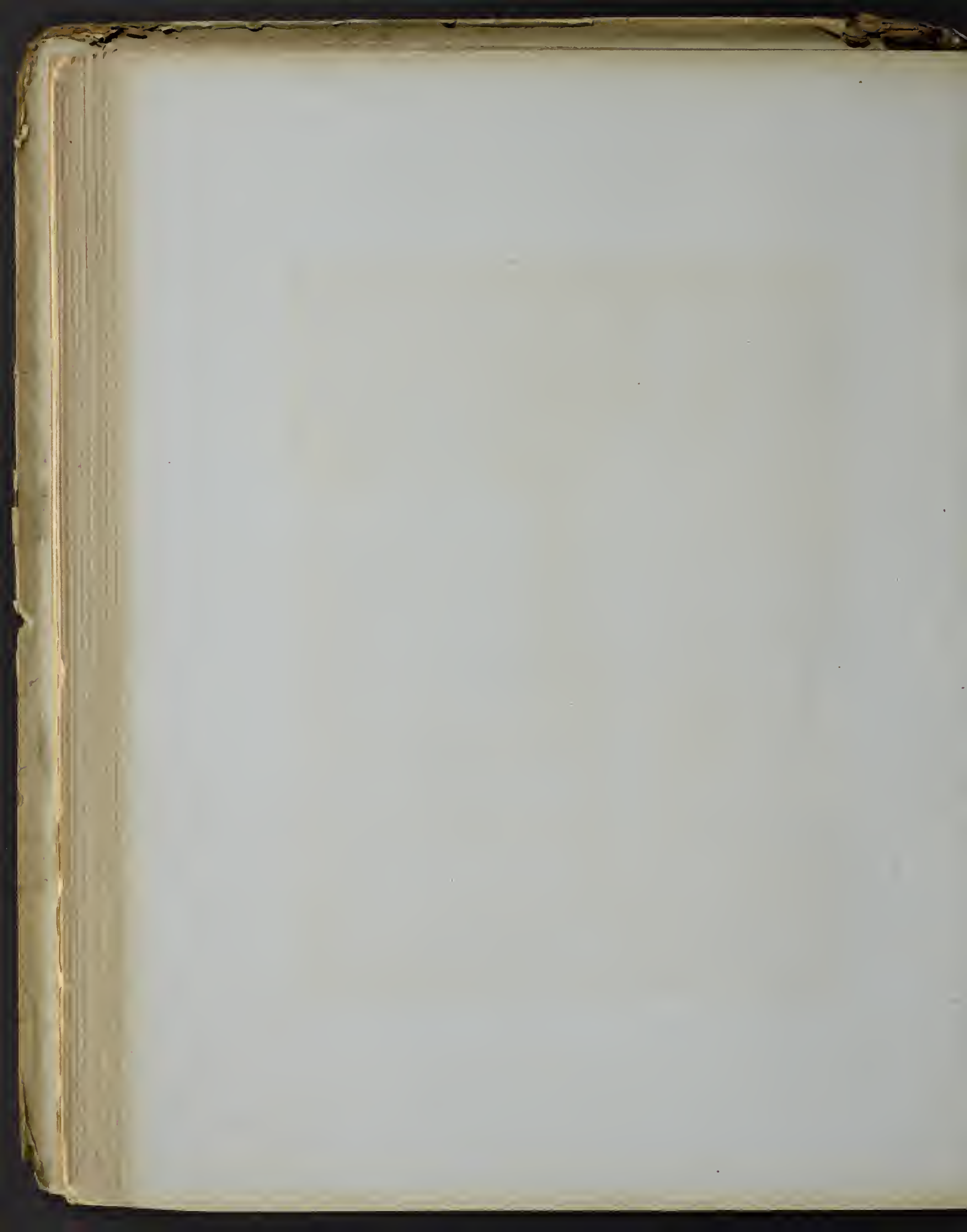


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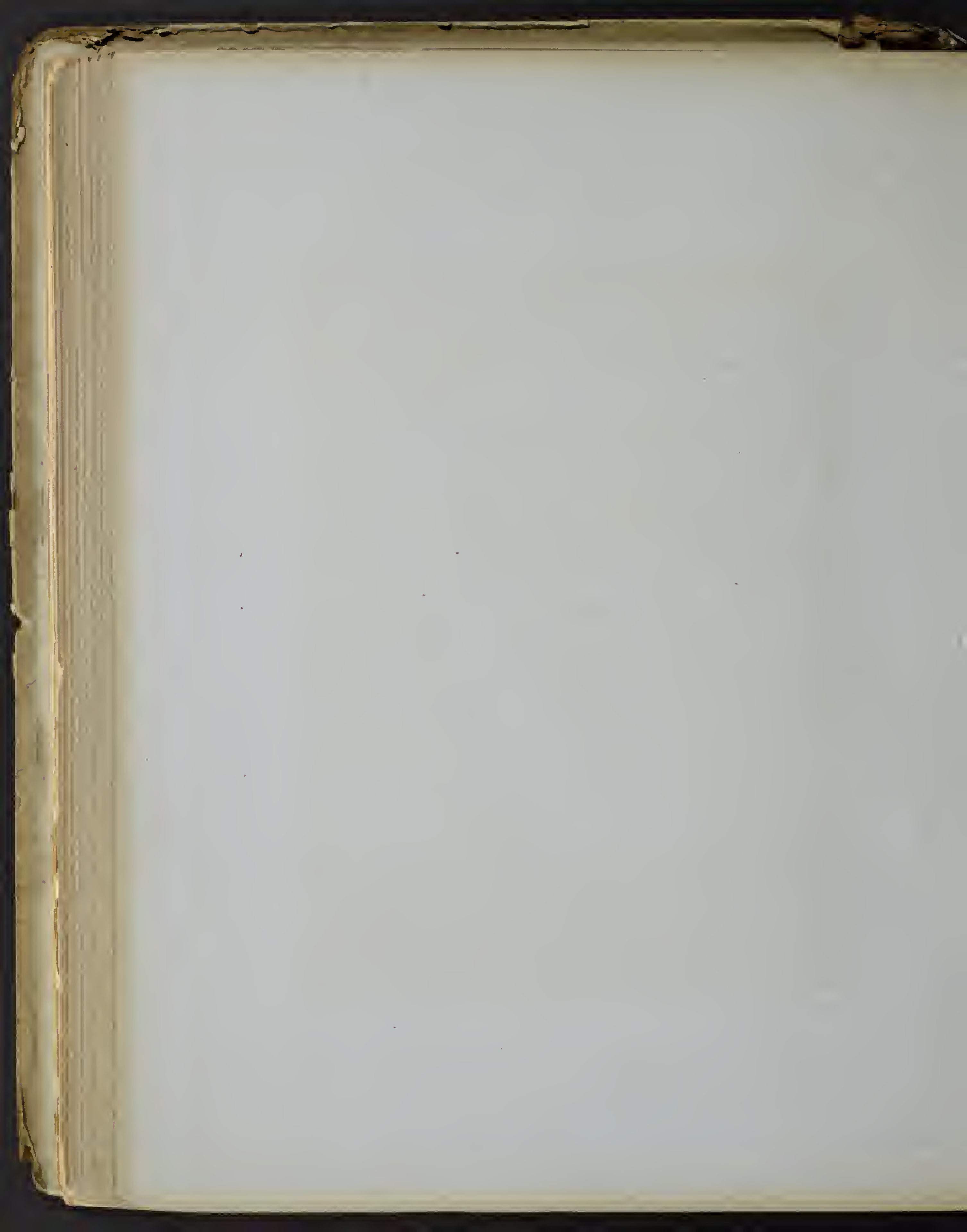


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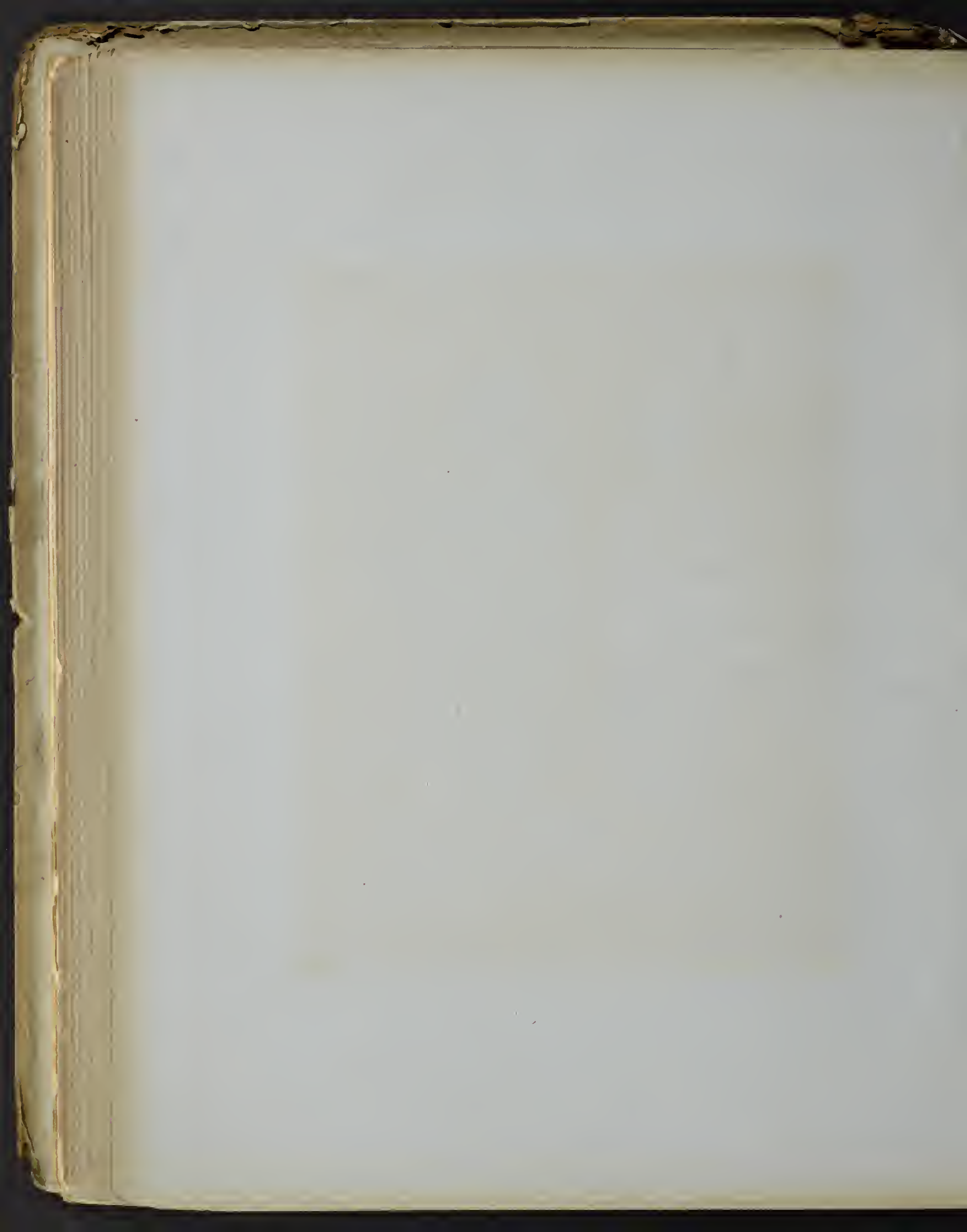


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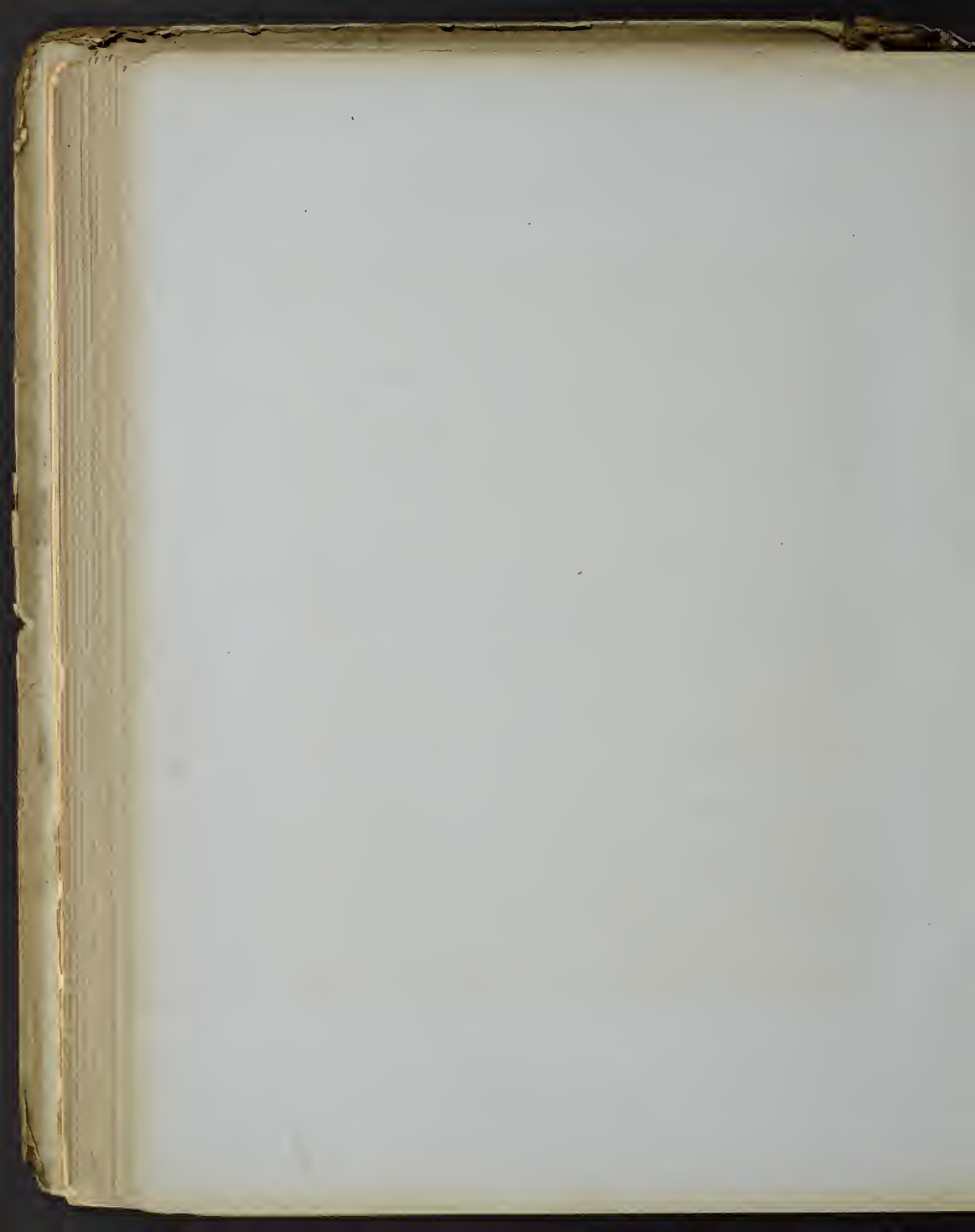




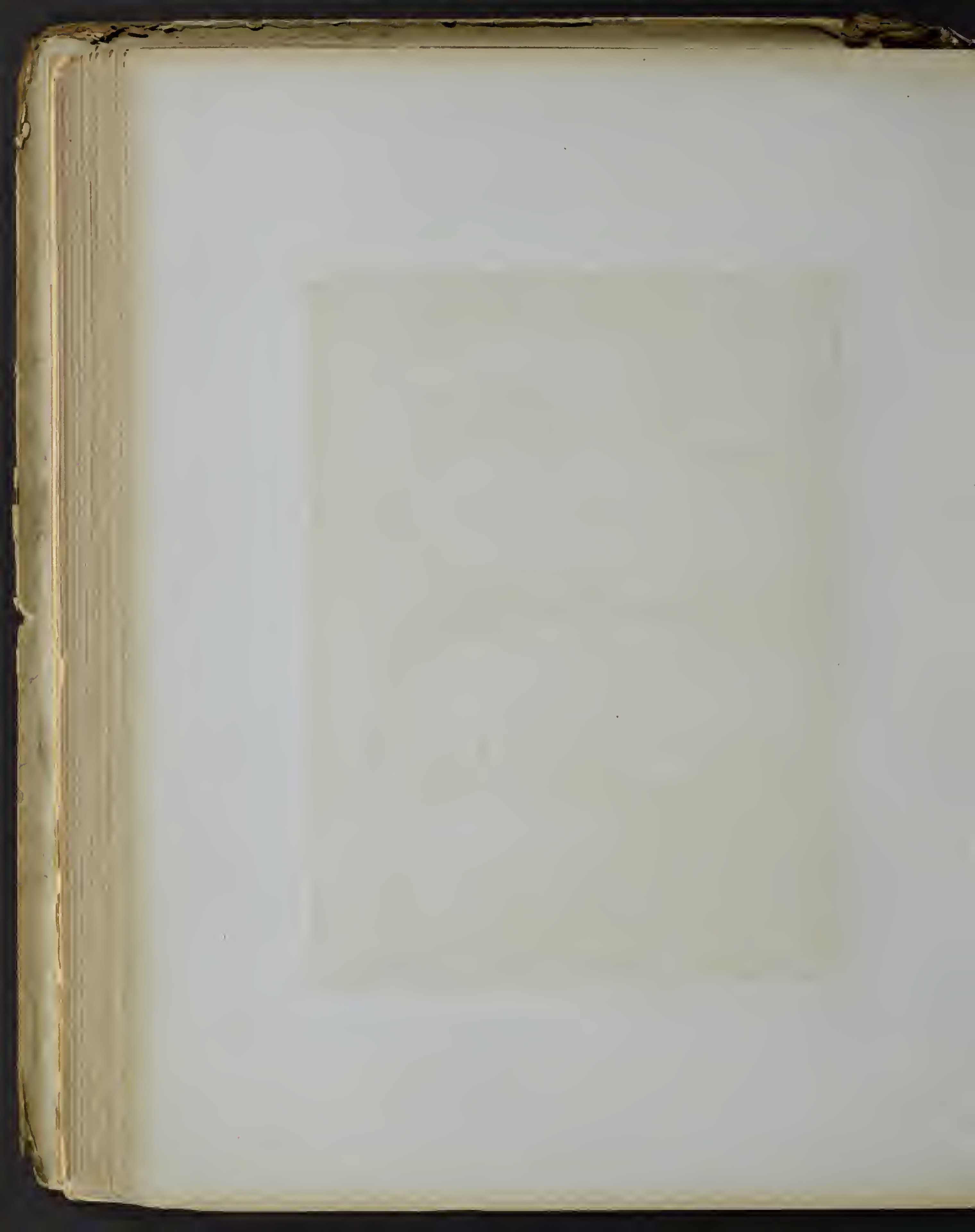
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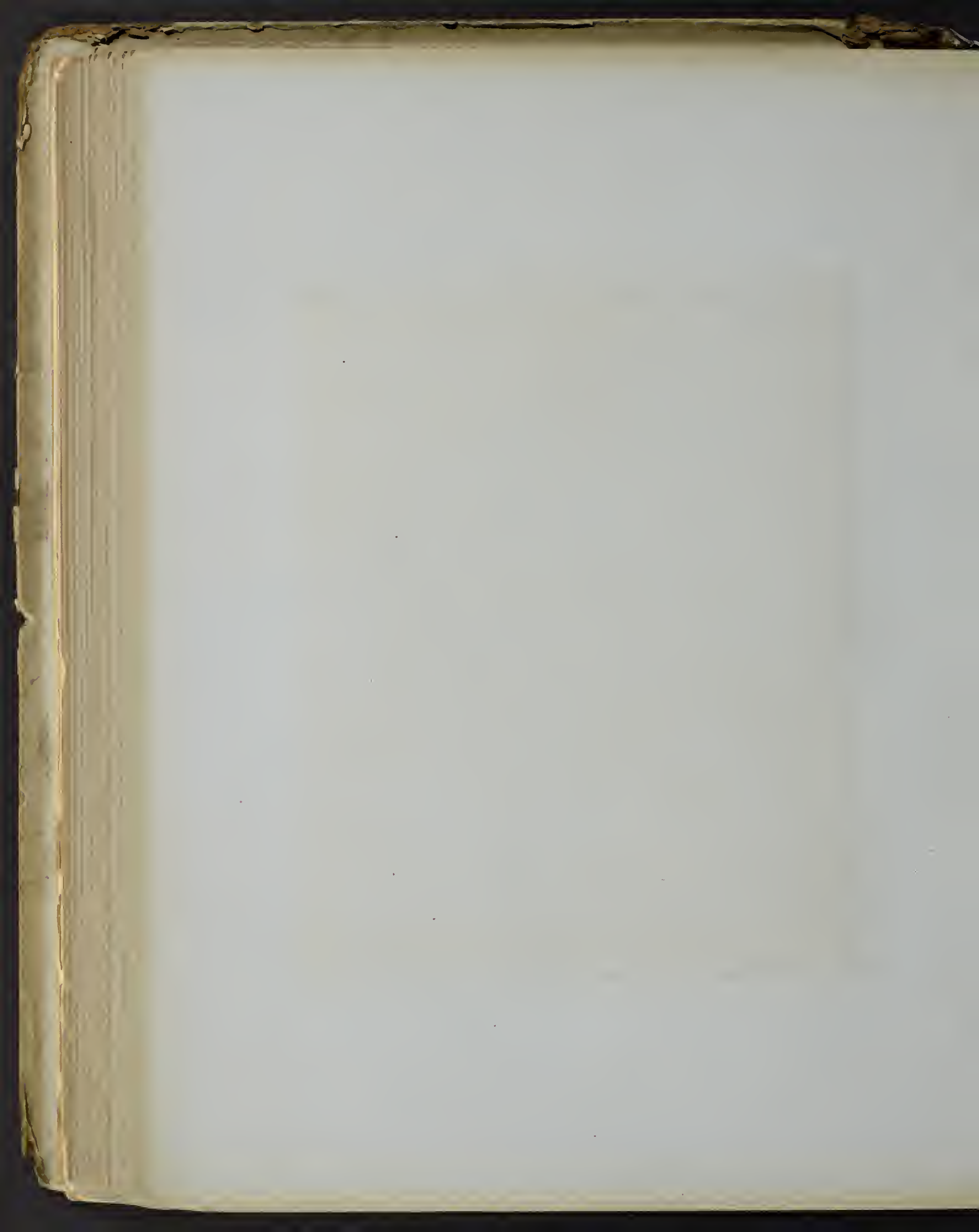






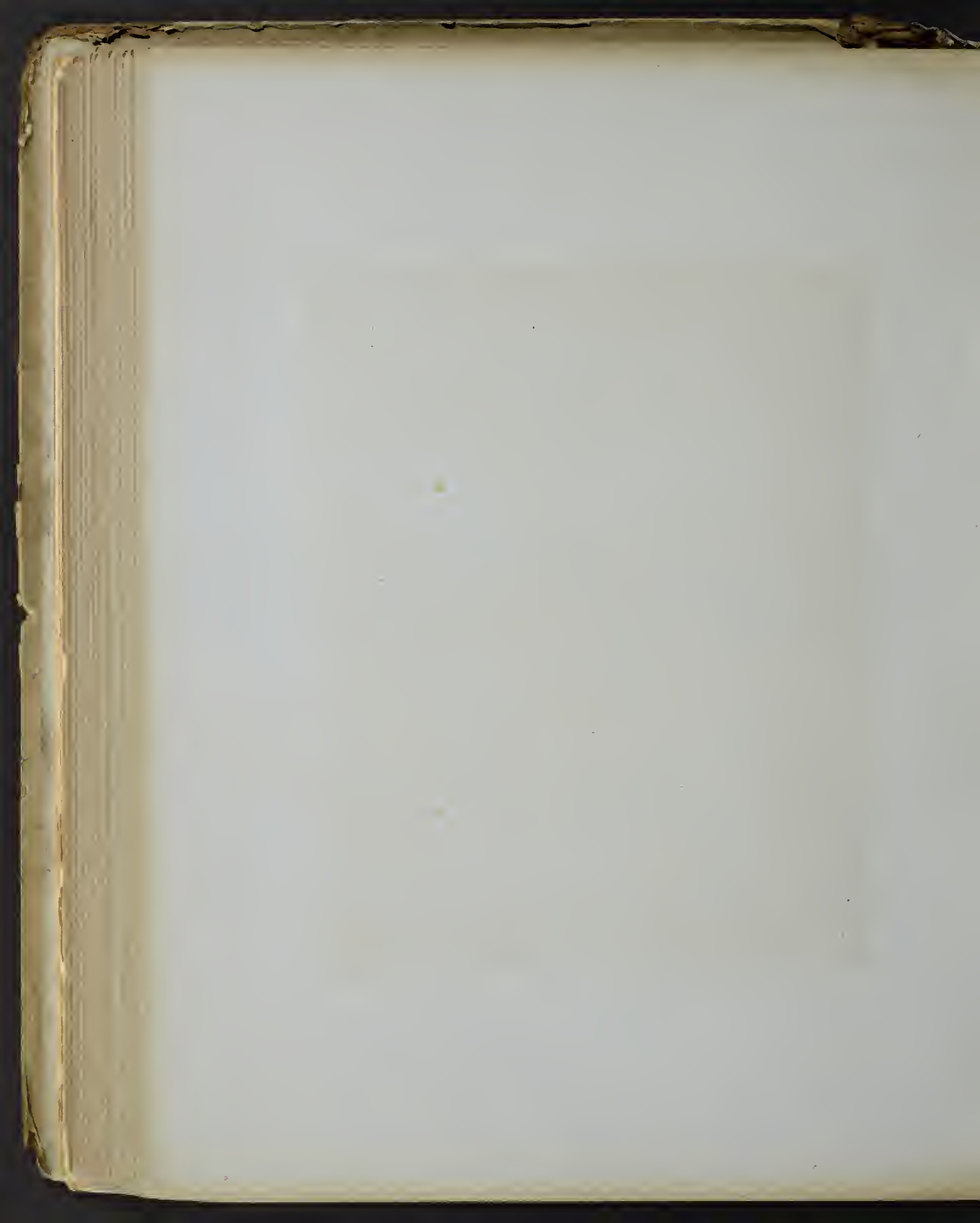




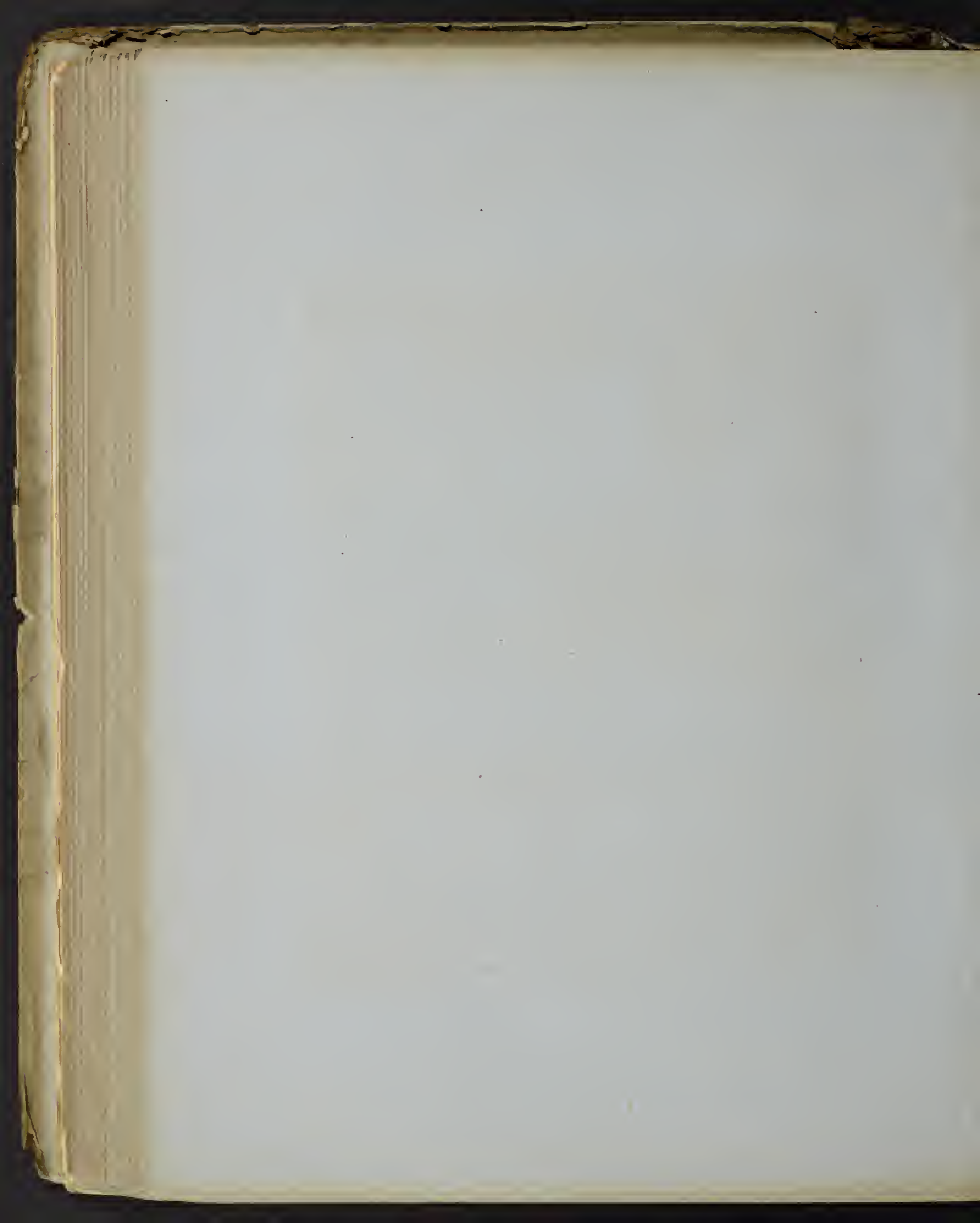




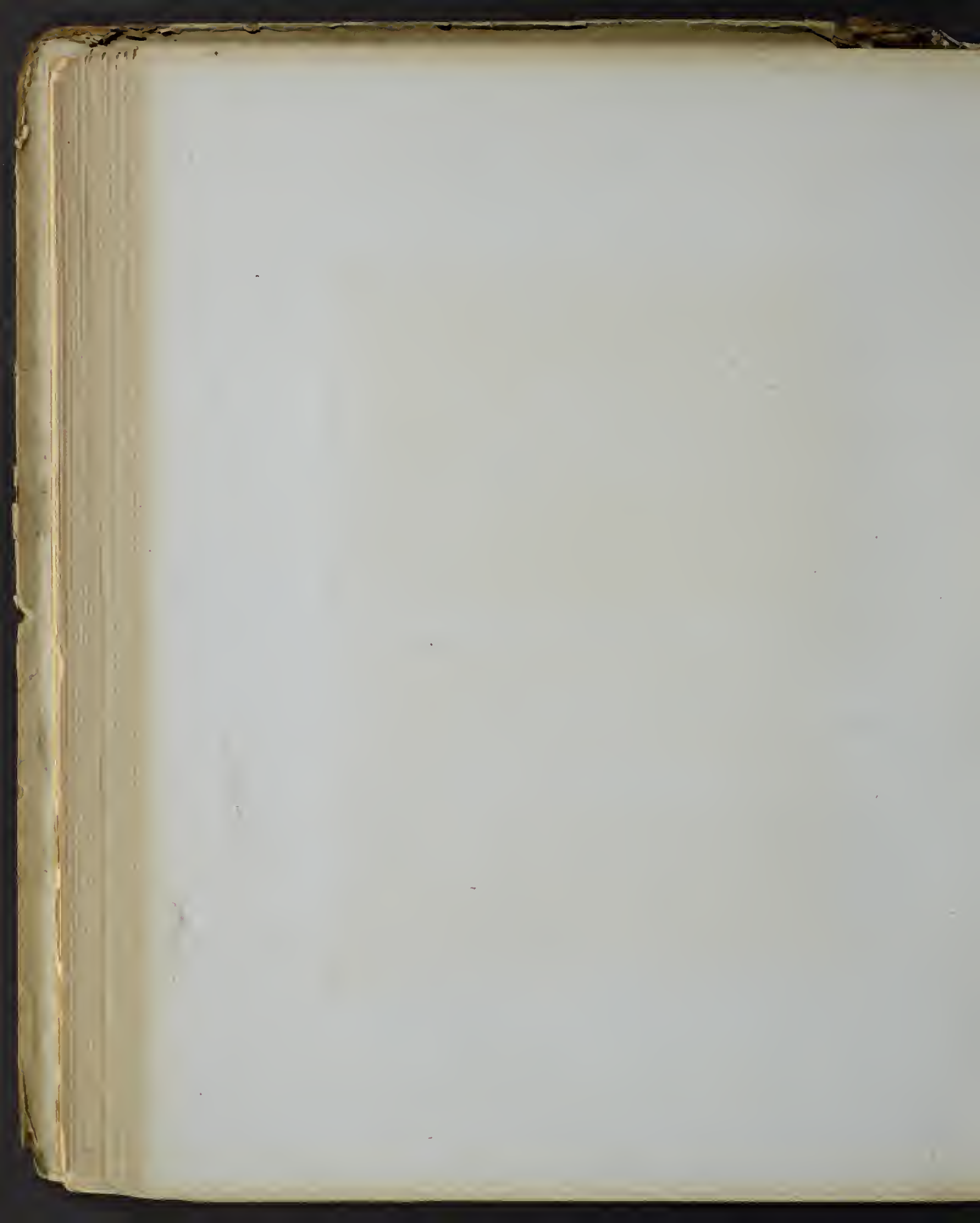
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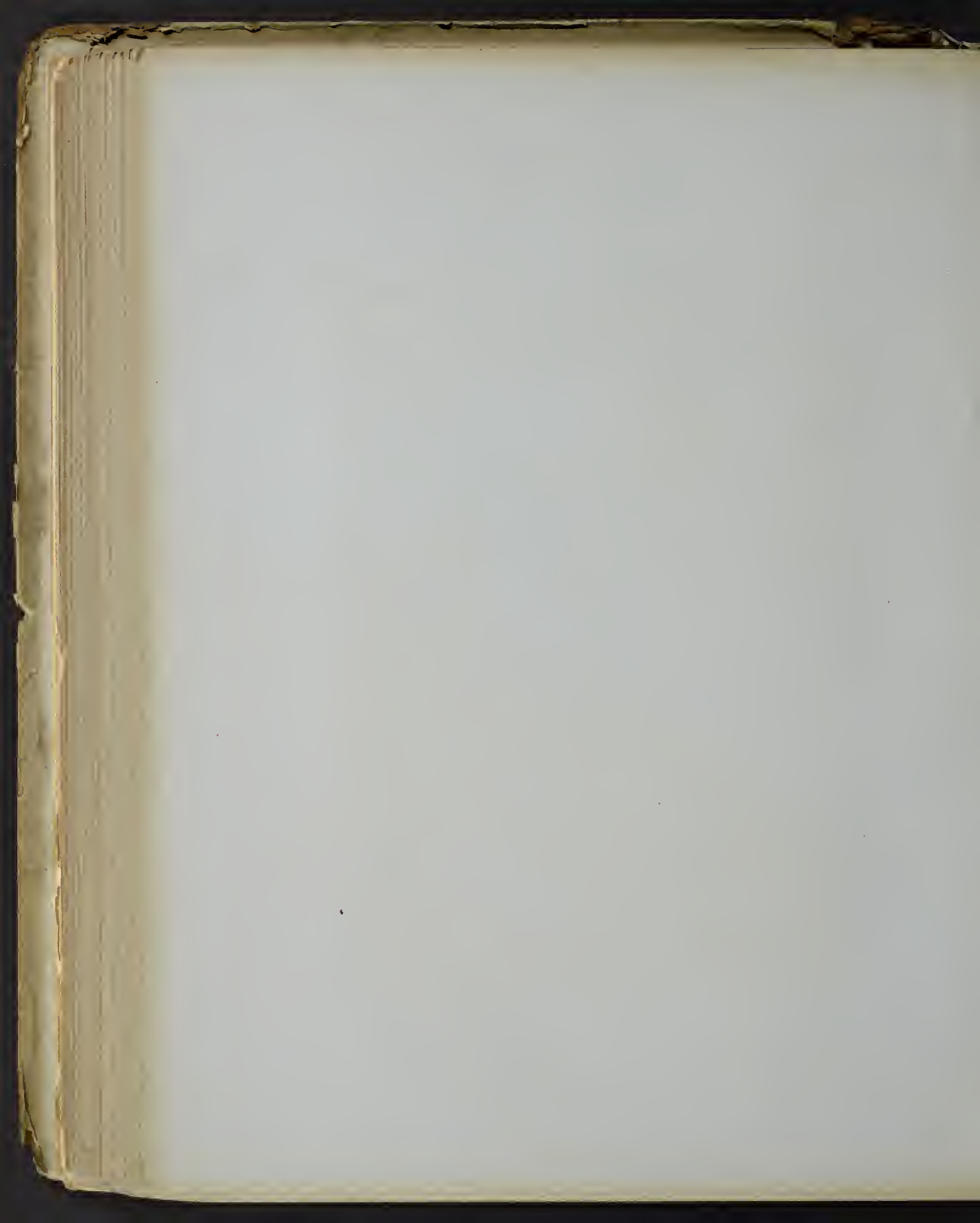




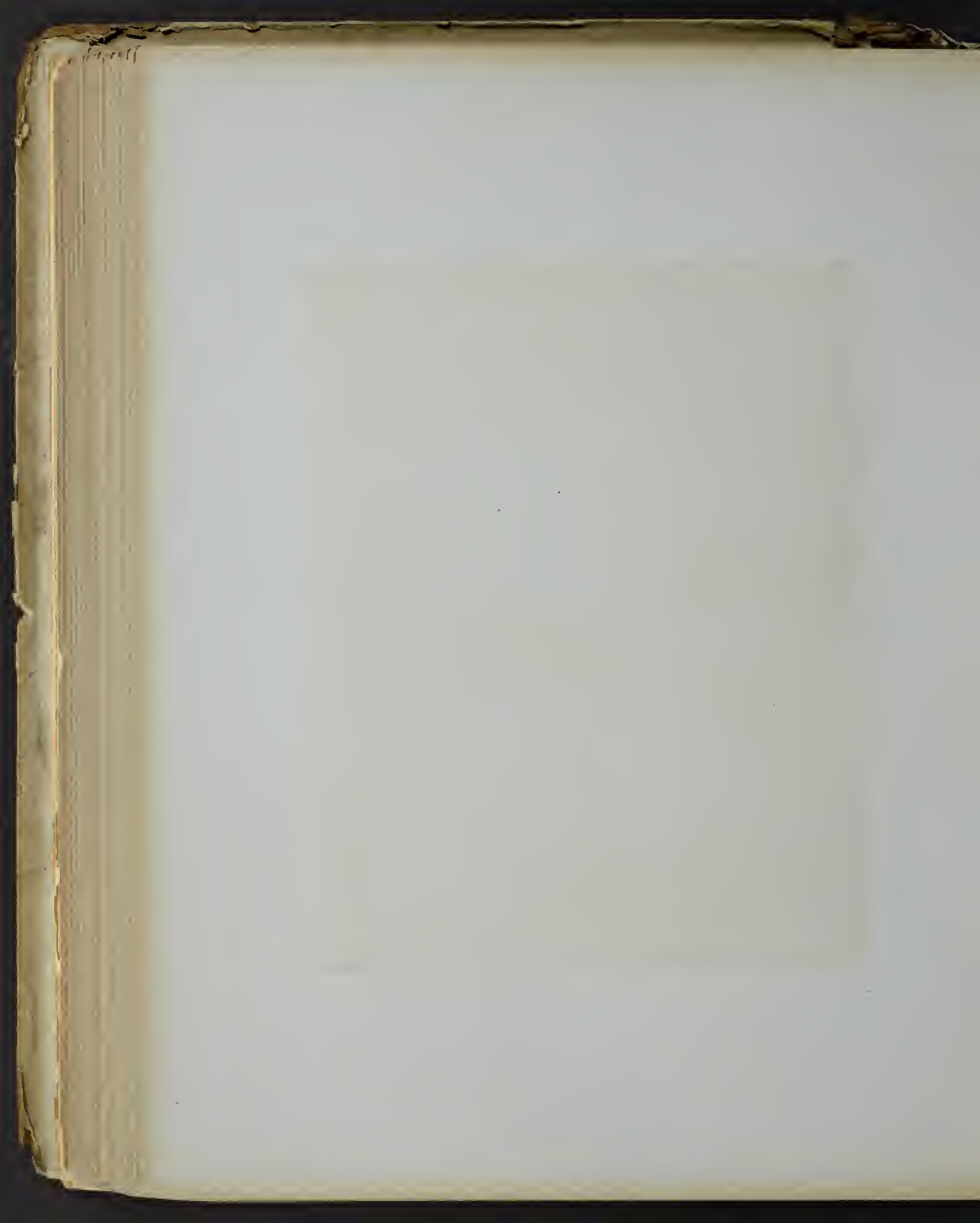




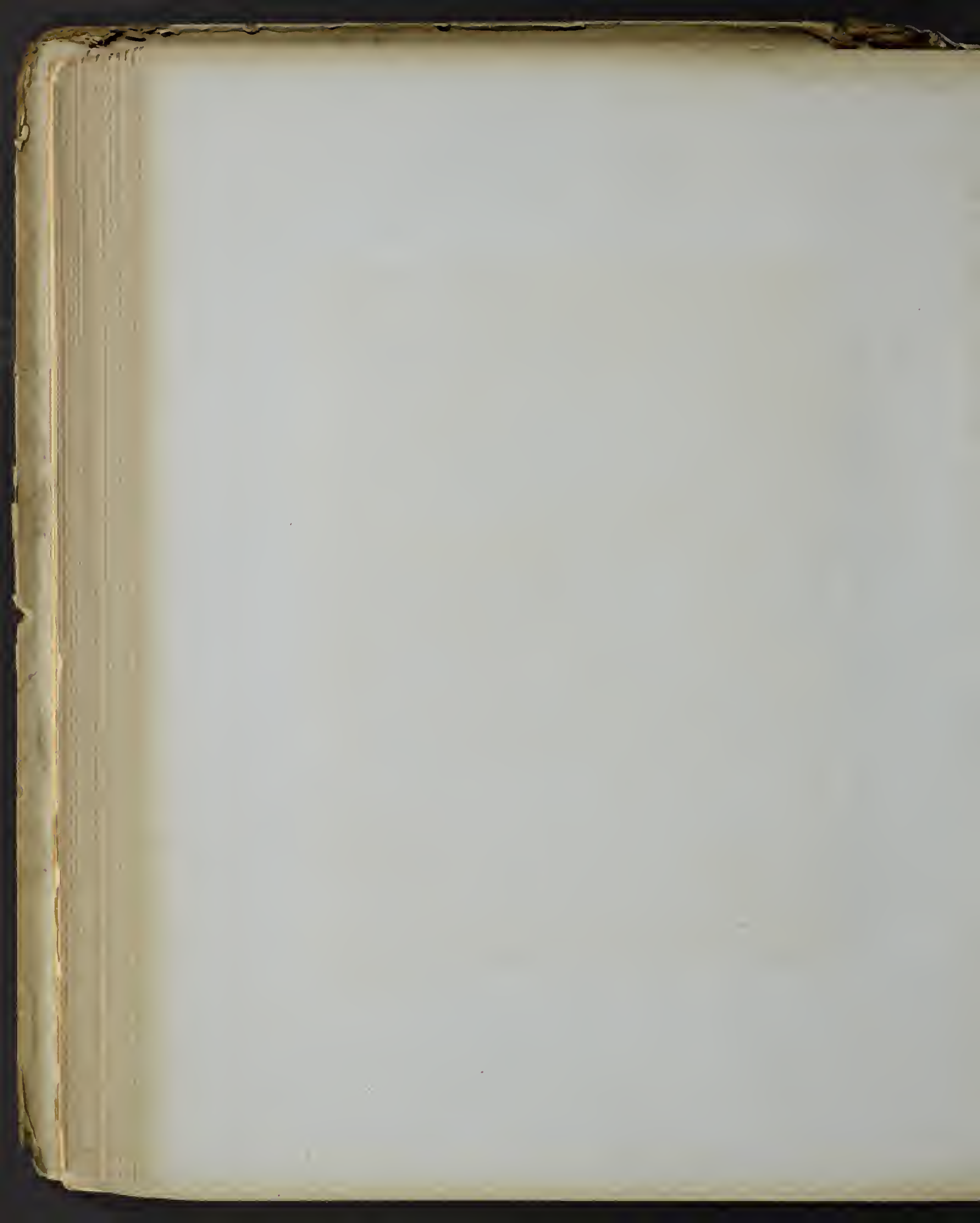




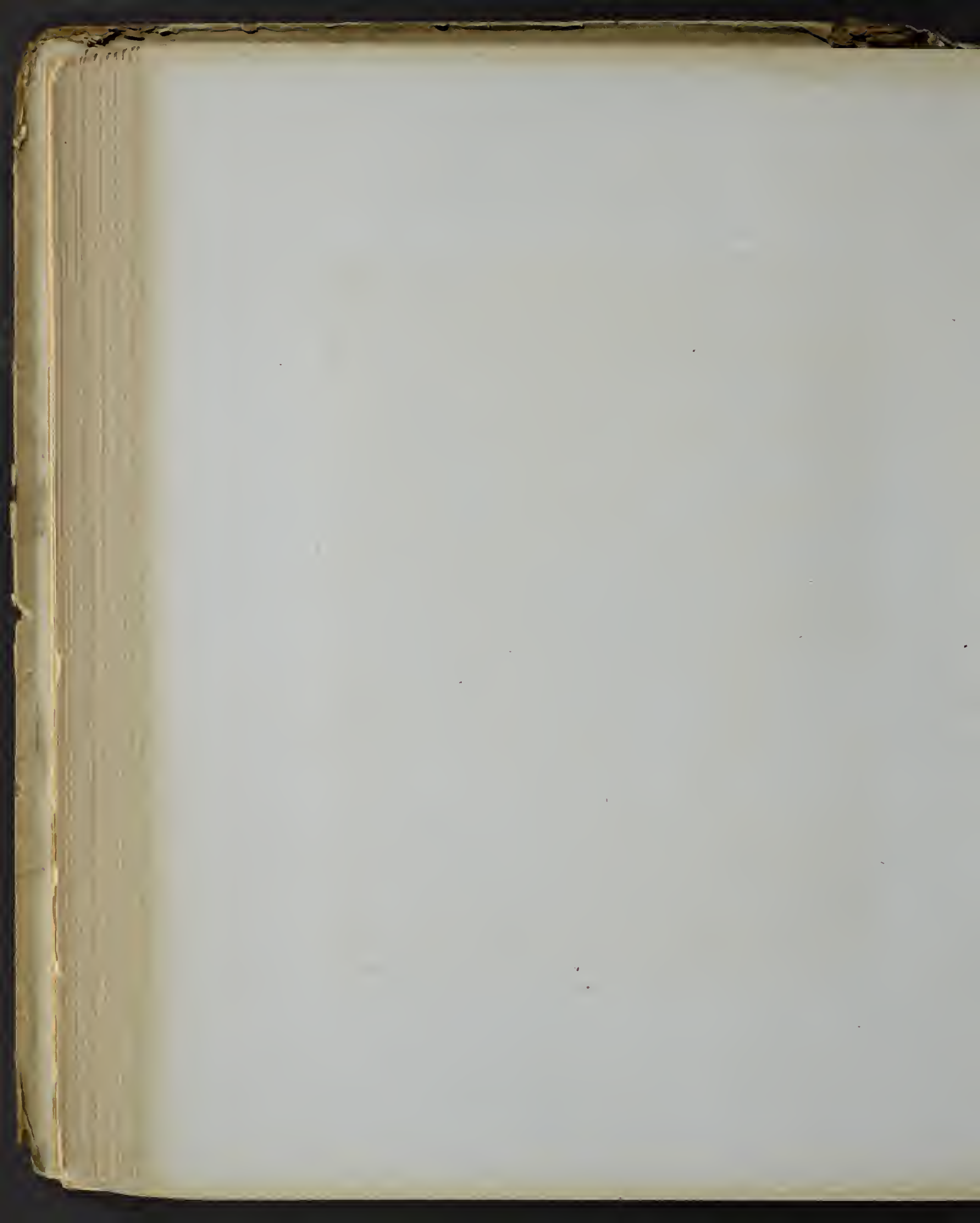




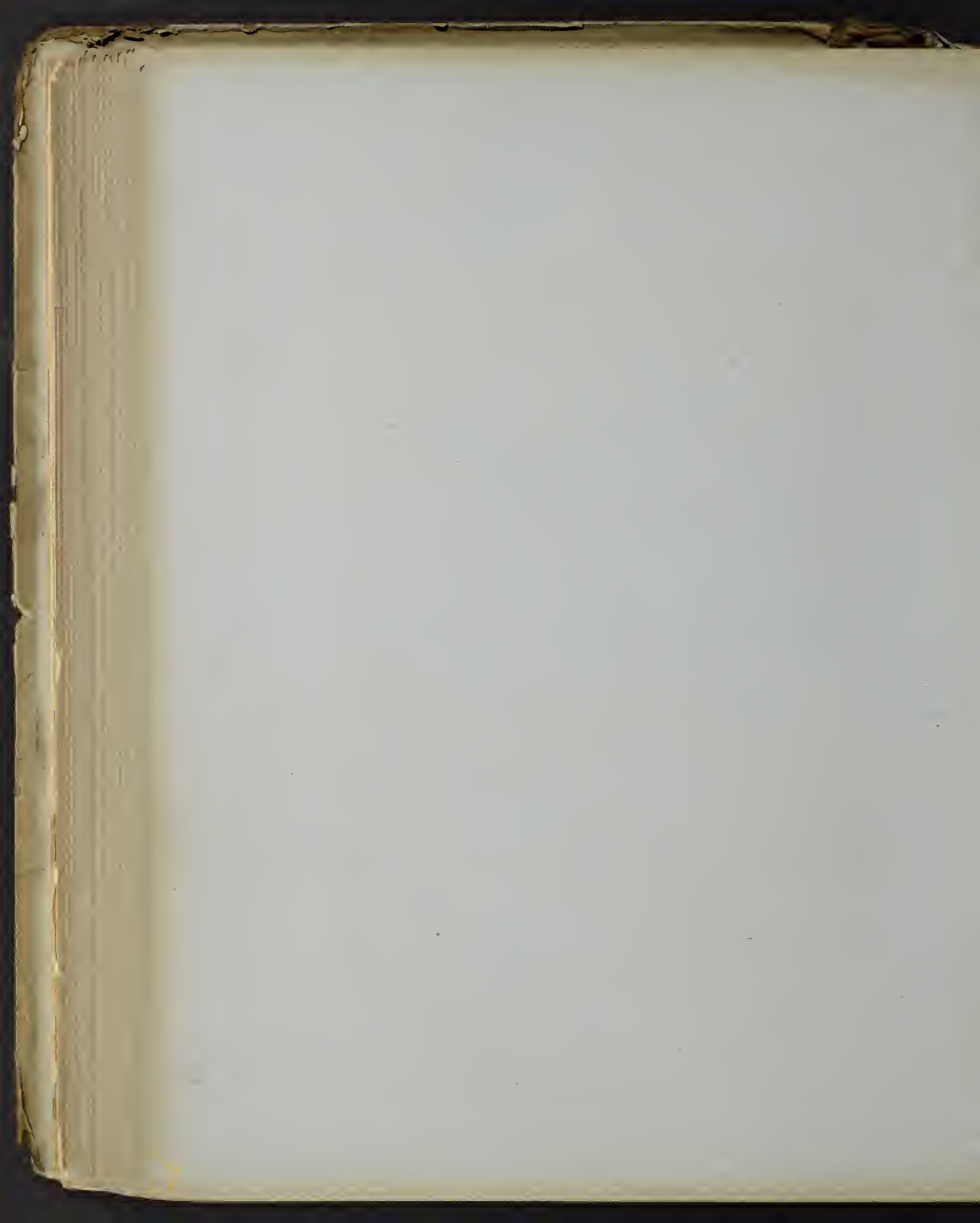




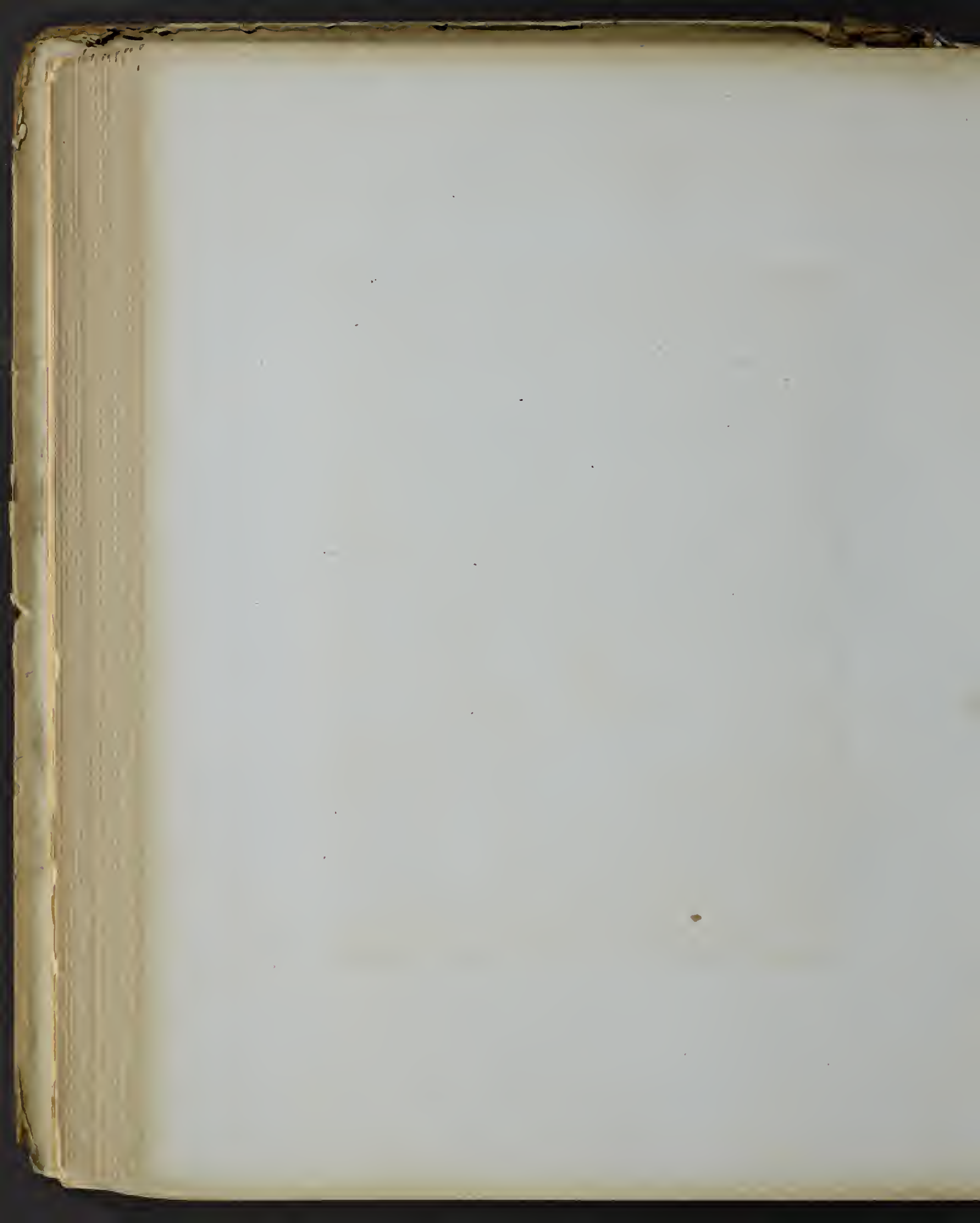






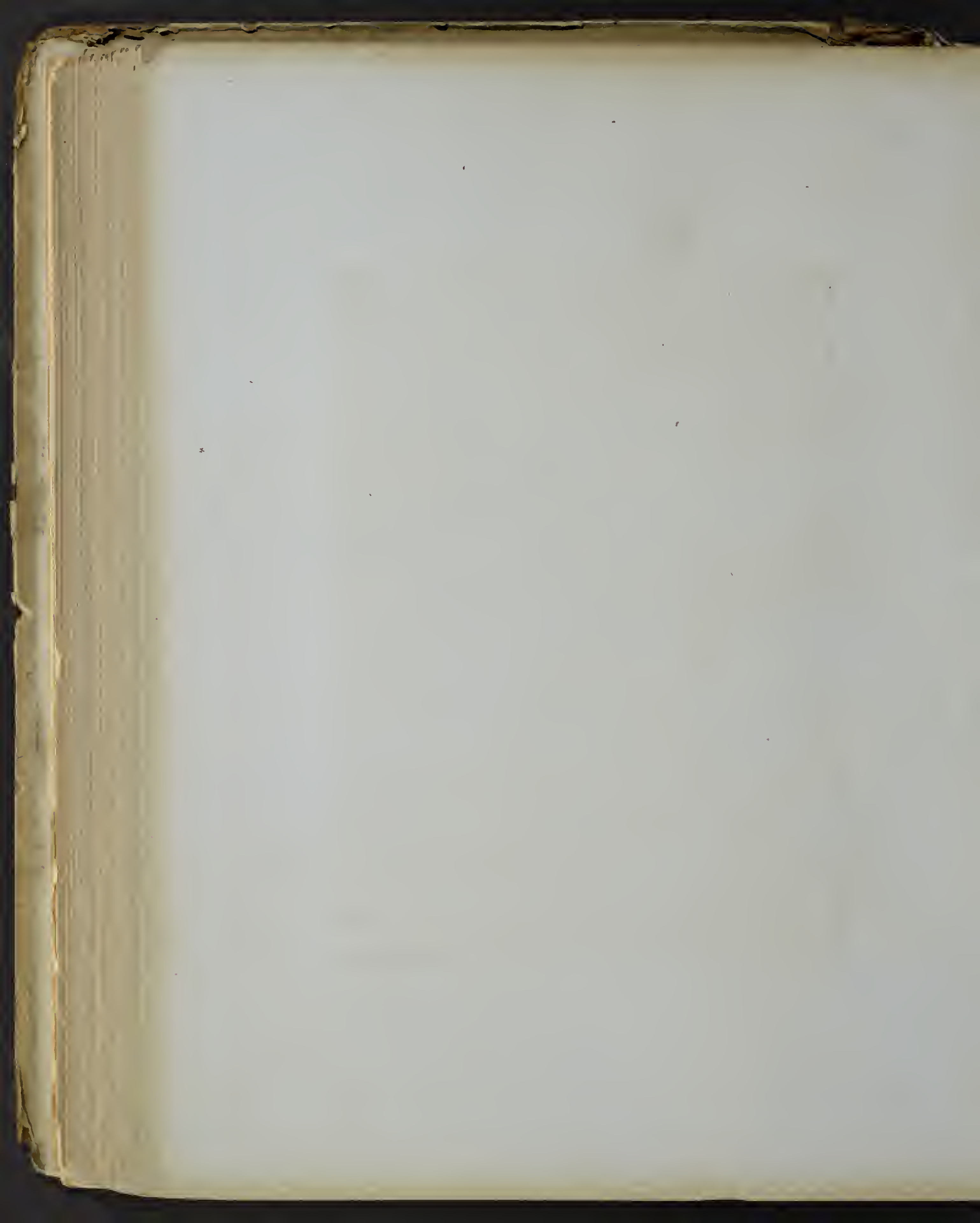






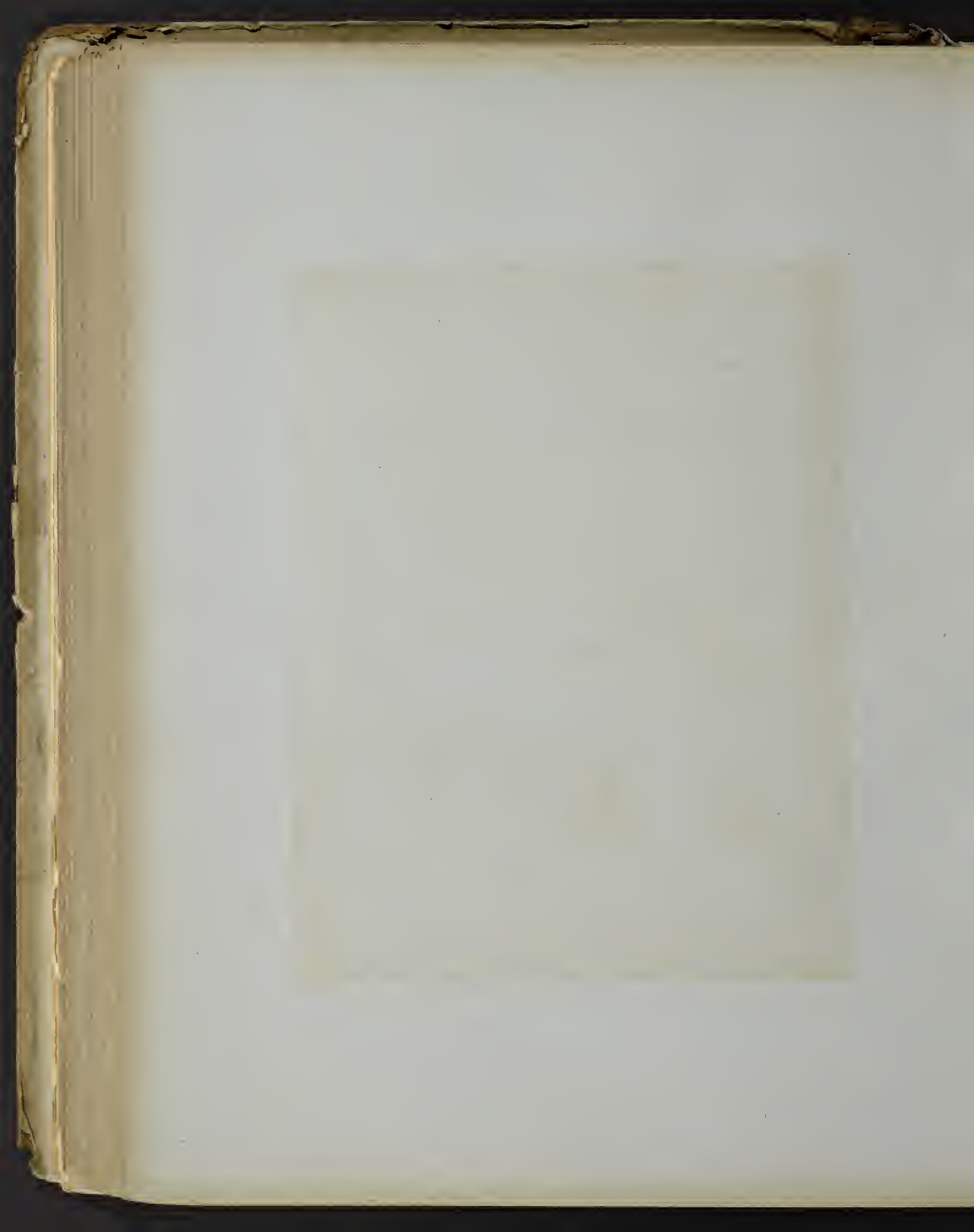


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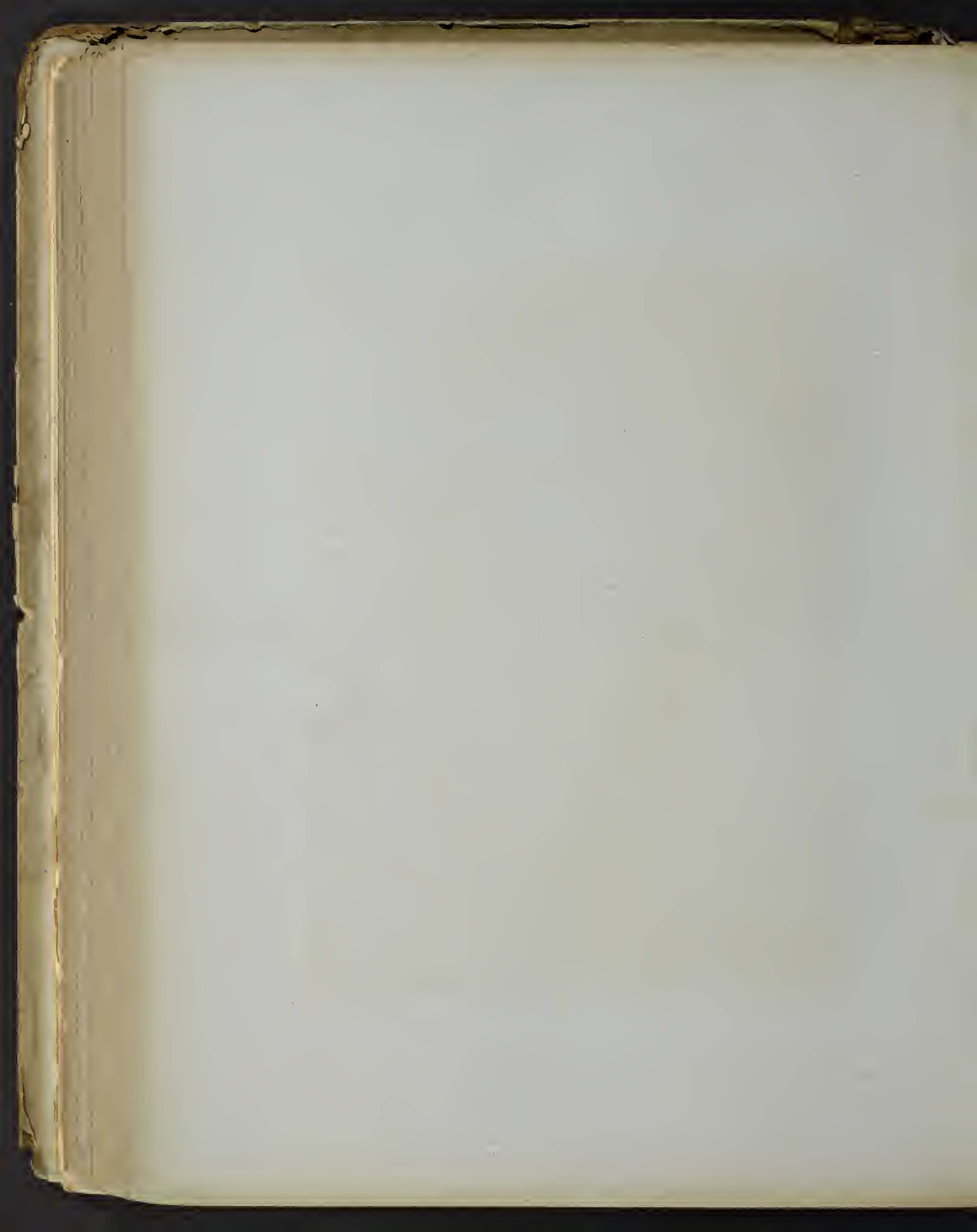


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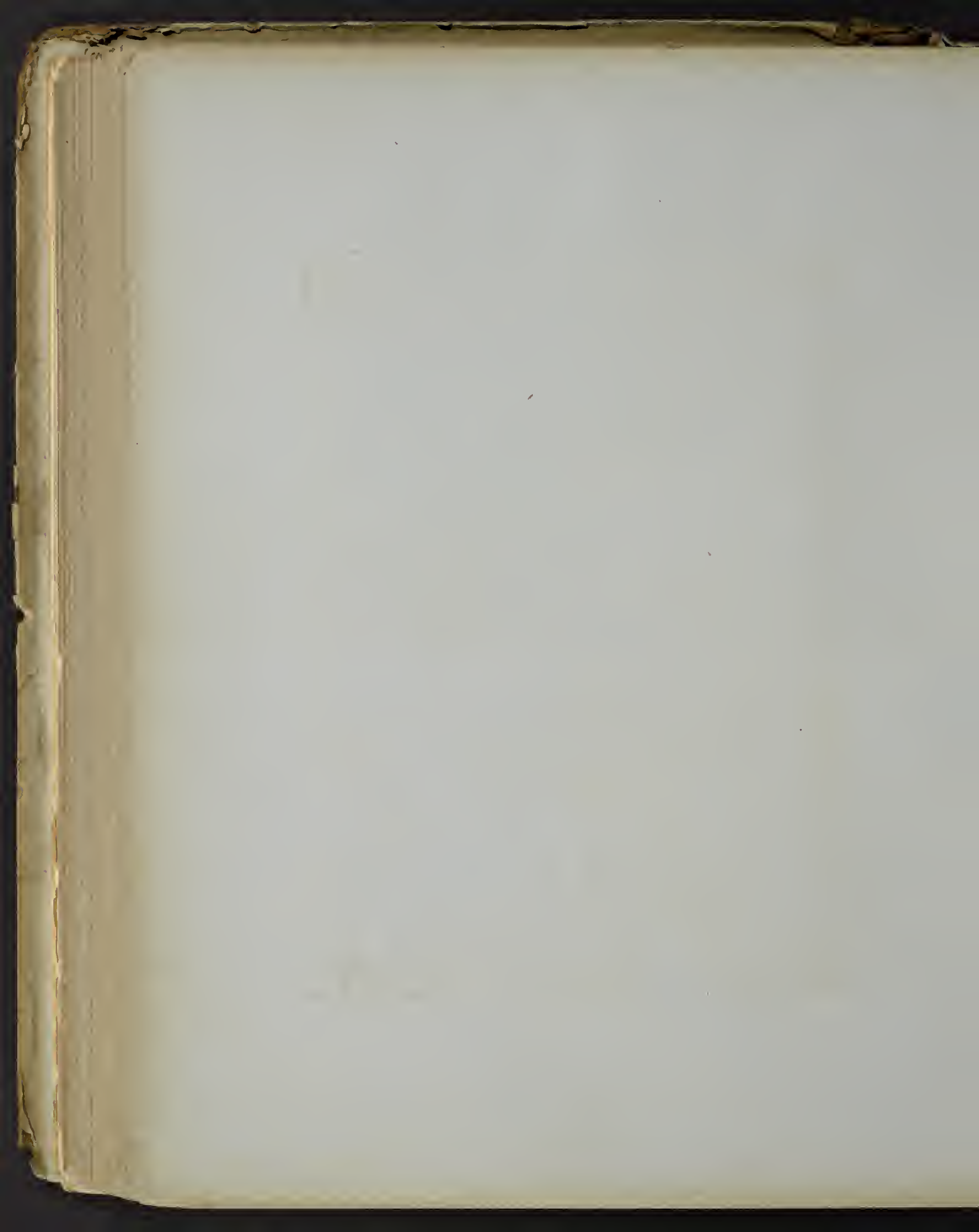




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